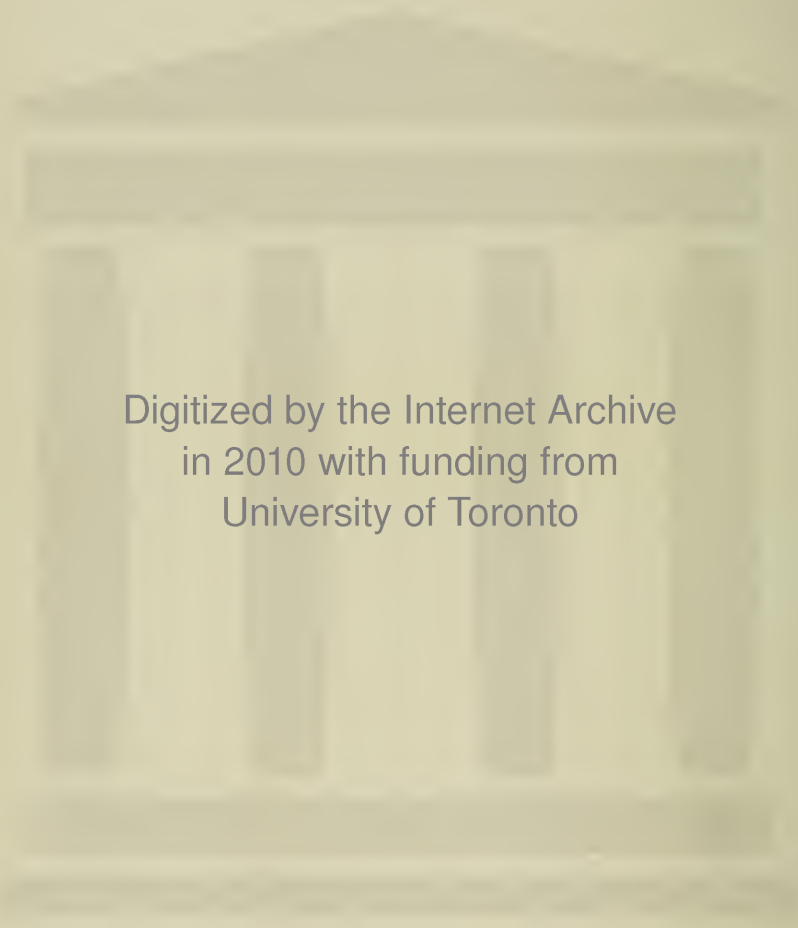




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FITZWILLIAM MUSEUM

CATALOGUE OF CASTS
IN THE
MUSEUM
OF
CLASSICAL ARCHÆOLOGY
WALDSTEIN



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FITZWILLIAM MUSEUM CAMBRIDGE.

CATALOGUE OF CASTS

IN THE

MUSEUM OF CLASSICAL ARCHAEOLOGY

BY

(511) *Walston*
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DIRECTOR OF THE FITZWILLIAM MUSEUM.

name changed from Waldstein to Walston

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PREFACE.

It is the aim of this Catalogue to make the Museum of Archaeology an object lesson in the history of Greek art. In the arrangement of the casts themselves this aim has served as the guiding principle. The description of the casts together with the Introduction to the Catalogue and to the various Galleries is thus meant to give a short sketch of the whole development of Greek sculpture. While it is hoped that this little book may have some educational value in itself, it is more immediately meant to be read and studied in the Museum in the hope that the general reader will acquire some adequate notion of the growth of Hellenic art in the various periods of its history.

On the other hand, this Catalogue is meant to furnish the University with a hand-book for the use of special students preparing for the second part of the classical tripos. Accordingly, such references have been added to the descriptions as will enable the student to make use of the Archaeological Library attached to the Museum, and to read up what has been published on the different works. The references have been selected on the following principle, 1st if possible, a reference to some work in the English language; 2nd the most recent publication containing references to previous treatises; 3rd the best illustration.

The Museum was formally opened on May 6, 1884. The cost of the building, including the Lecture Theatre, as well as the three Galleries forming the Museum of General and Local Archaeology (the latter not indicated on the ground-plan, Fig. 1), was £9740. Its formation is accounted for in the following

passage from Mr J. W. Clark's book (*The Architectural History of the University of Cambridge*, Vol. III. p. 224): 'The clause in Viscount Fitzwilliam's Will which declares that his bequest is made to the University, "for promoting the increase of learning and the other great objects of that noble foundation," justified the formation of a gallery of ancient art in connexion with the Museum. Moreover, a small collection of casts from ancient statues had been presented in 1850 by John Kirkpatrick, M.A., Trinity College, and augmented at a later period by various gifts and purchases. These began soon after the appointment of Sidney Colvin, M.A., Trinity College, to the office of Director of the Museum, 1 April, 1876, who, as Slade Professor of Fine Art, selected for his lectures subjects requiring illustration by casts, as, for instance, *On recent discoveries at Olympia*, in the Lent Term, 1878. Soon afterwards the Syndicate began "to consider whether any steps can be taken for the formation of a gallery of ancient art in connexion with the Fitzwilliam Museum, and what should be the future relations of the Fitzwilliam Museum to the purposes of art-teaching in the University." The want of "an adequate collection of casts from ancient Greek and Roman sculptures, selected and arranged for the purposes of systematic study," became more apparent in the following year, when (8 May, 1879) it was agreed that Art and Archaeology should form a special section of the Classical Tripos. In consequence of this extension of the course of classical study, lectures *On the History of Greek Sculpture* were delivered by Mr Charles Waldstein in the Easter Term 1880, and continued in subsequent years, on the recommendation of the Board of Classical Studies.' [I may add that Professor Henry Sidgwick gave £100 at that time to buy some casts that were immediately wanted for the illustration of the first course of these lectures and that the Syndicate made occasional grants for the same purpose in the following years.] 'These lectures, and Mr Waldstein's personal influence, stimulated the University to provide the materials for teaching Classical Archaeology with as little delay as possible.'

Most of the casts in the Museum were purchased by Professor Colvin shortly before his resignation of the Directorship of the

Museum in 1883. A subscription raised by him among the friends of the University provided the funds out of which, in addition to the Leake books and other archaeological works already in the Library of the Fitzwilliam Museum, the Archaeological Library was founded.

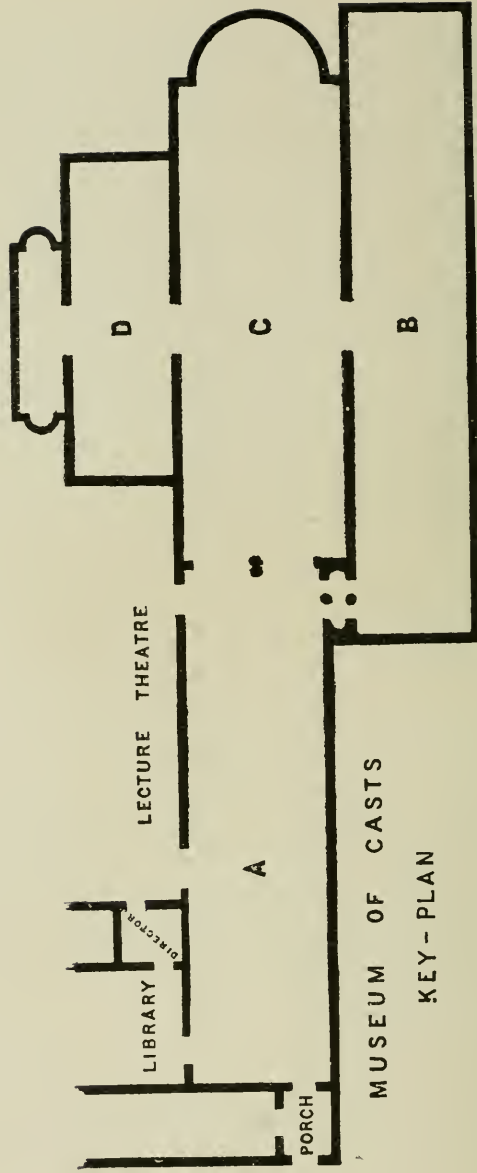
As regards acknowledgements in the writing of this Catalogue,—they will be found in the references. I may add, that among similar catalogues, Dr. Wolters' admirable revised edition of Friedrich's *Bausteine* &c. (the Catalogue of the Berlin Museum of Casts) was of the greatest use to me. I have further much pleasure in stating that the Assistant Director, M. R. James, M.A., King's College, has taken a great part of the work off my shoulders and has himself written nearly the whole of the descriptions of the last two galleries. The Senior Assistant Mr H. A. Chapman has also rendered valuable help. The drawing of the Parthenon was kindly lent me by Professor Middleton.

CHARLES WALDSTEIN.

FITZWILLIAM MUSEUM,
March 9, 1889.

Notice.

The order of visiting the Museum in accordance with the enumeration in the Catalogue, is (see ground-plan, fig. 1), to begin in Gallery A as far as the pillars leading into the central Gallery C, passing to the right into Gallery B, to the end of this Gallery and back to the entrance on the right into Gallery C, after which the proceeding is clear.



MUSEUM OF CASTS

KEY - PLAN

LIST OF ABBREVIATIONS.

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|--|--|
| <p>Annali dell' Instituto di corrispondenza
archeologica, Roma.</p> <p>Archäologische Zeitung, Berlin.</p> <p>Ausgrabungen zu Olympia.</p> <p>Boetticher, A. Olympia das fest und seine
stätte.</p> <p>Brunn, H. Beschreibung der Glyptothek Kö-
nig Ludwigs I. zu München.</p> <p>Bulletin de correspondance Hellénique, Paris.</p> <p>Friederichs, C. and Wolters, P.- Die gipsab-
güsse antiker bildwerke, Berlin, 1885.</p> <p>Froehner, W. Notice de la sculpture antique
du Musée National du Louvre.</p> <p>Gazette Archéologique, Paris.</p> <p>Jahrbuch des Kaiserlich Deutschen Archäolo-
gischen Instituts.</p> <p>Journal of Hellenic Studies.</p> <p>Michaelis, A. Der Parthenon, 1871.</p> <p>„ Ancient Marbles in Great Britain.</p> <p>Mitchell, L. A History of Ancient Sculpture,
1883.</p> <p>Mittheilungen des deutschen archäologischen
Instituts in Athen.</p> <p>Monumenti Inediti.</p> <p>Murray, A. S. A history of Greek sculpture
from the earliest times down to the age of
Pheidias.</p> <p>Overbeck, J. Geschichte der griechischen
Plastik. 3rd ed. 1881.</p> <p>Pausanias. Descriptio Graeciae.</p> <p>Rayet, O. Monuments de l'art antique.</p> <p>Revue Archéologique.</p> | <p>Annali d. I. Roma.</p> <p>Arch. Zeit.</p> <p>Ausgr.</p> <p>Bötticher, Olymp.</p> <p>Brunn.</p> <p>Bull. de corr. Hell.</p> <p>Friederichs-Wolters.</p> <p>Froehner, Not. d. Sculp. ant.
du M. d. Louvre.</p> <p>Gazette Arch.</p> <p>Jahrbuch d. K. Deutsch.
Arch. Inst.</p> <p>Journal Hellen. St. (J. H. S.).</p> <p>Michaelis, Der Parthenon.
Anc. Marbles Gr. Brit.</p> <p>Mitchell, H. A. S.</p> <p>Mittheil. A. I. Athen.</p> <p>Mon. dell' I. Rome.</p> <p>Murray, H. G. S.</p> <p>Overbeck.</p> <p>Paus.</p> <p>Rayet, M. d. l'A. A.</p> <p>Revue Arch.</p> |
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|---|-------------------------|
| Roberts, E. S. An introduction to Greek Epigraphy, i. 1887. | Roberts, Gr. Epigr. |
| Roehl, H. Inscriptiones graecae antiquissimae. | Roehl, Inser. Gr. |
| Specimens of Ancient Sculpture in the British Museum. | Spec. of Anc. Sculp. |
| Visconti. Musée Pie-Clémentin. | Visconti Mus. Pio Clem. |
| Waldstein, C. Essays on the art of Pheidias, 1885. | Waldstein, E. a. Ph. |
| Winckelmann, Monumenti Antichi Inediti. | Mon. Ined. |

INTRODUCTION.

I.

THE casts in the four galleries of this Museum are so arranged that each gallery is, as far as possible, representative of a distinct period in the history of Greek art; though it has been found necessary occasionally to subordinate this plan to what is required by symmetry of composition in the distribution of the works. Thus, the first gallery (A) contains works of the archaic period; the second (B) those of the fifth century (B.C.); the third (C) those of the fourth century B.C.; the fourth (D) the Hellenistic and Graeco-Roman works; and the supplementary gallery devoted to portraits completes the whole.

The proper way of inspecting the Museum is to proceed through gallery A, as far as the pillars which separate A from C (the central gallery terminating in an apse); then to turn to the right into gallery B, pass up by way of the Elgin Marbles to the (Victory) Nikê of Paionios which stands at the further end; and, following the series of Polykleitan statues which lead over to fourth century works, enter gallery C between the two Karyatides. On the right, towards the apse, are placed the works of Praxitelean and Lysippian character; while on the left stand those attributable to the school or influence of Skopas. The sculptures which flank the entrance into gallery D by their character and origin, lead over to the works of the schools of Pergamon and Rhodes (grouped on the visitor's left as he enters), while on the right is a series of statues of Venus and works representative of Graeco-Roman art. The works in the portrait gallery are of varying dates.

II.

As it is the object of this arrangement to illustrate the development of Greek art, and the various stages through which it has passed, it will be appropriate to preface the actual Catalogue by a condensed survey which shall define the characteristics and relations of these several periods.

The archaic period is that which, beginning with the earliest traditional history, reaches down to the year 460 B.C., in other words, to the revival which followed upon the successful struggle with the Persians—the beginning of the age of Pheidias and Perikles.

At first sight, the visitor may be inclined to consider the works of this period as almost identical with those of Egypt and the East: but he must be warned against basing any conclusions on the more or less superficial likeness. For the juxtaposition of the statues in this room illustrates one of the most distinctive features of early Greek art as contrasted with the products of these older civilisations. This is the *continuity* of growth in the freedom of rendering the human form, from the earliest tentative efforts of symbolic art, to the comparatively perfect achievements of the school of Aegina. But in spite of this manifest growth, there is a marked difference between the works of the *archaic* age and those of the later periods. This lies in the fact that in all the works belonging to this age there exists a manifest struggle of the artist with the reluctant material and with the just and effective application of the instruments of his craft. In other words, the workman has not yet learnt what can be done with his rough material and with his tools. None of these sculptures can produce in us the illusion of life; in looking at them we are painfully reminded of the difficulties with which the artist had to contend and of the merely technical side of his work. Step by step however we see him overcome these difficulties, until with the close of the sixth century and the beginning of the fifth he has practically attained perfect mastery over his material owing to two main influences then at work: the spread of athletic games, which gave unlimited opportunities for the study of the human form, and the general emancipation and revival of all intellectual life, which was the result of the successful assertion of Greek independence in the Persian Wars.

The epoch extending from 510 B.C.—460 B.C. is called the Period of *Transition* and is chiefly represented by the names of Kanachos, Ageladas, Onatas, Pythagoras, Kalamis and Myron. For it is about this time that we can begin to trace the prominence of individual artists, and to discriminate their respective styles.

After 460 B.C. we enter fairly upon what is called the *Highest Period*, which reaches down to the close of the 4th century B.C. The first and principal division of this long epoch is signalised by the names of Pheidias and Polykleitos, and extends from 460 B.C. to the close of that century. The second half (the period of the Neo-Attic school) is marked by the achievements of Skopas, Praxiteles and Lysippos. It may be roughly said to have had its greatest activity during the twenty years on each side of 350 B.C. Between these main divisions of the Highest Period we can distinguish a transitional phase manifesting some relation to the Peloponnesian War. For this period of transition the greatest artist then at work was Kephisodotos the Elder (father of Praxiteles); the principal sources of information as regards the monuments are the Attic Sepulchral reliefs.

Characteristics of the Pheidian period. The struggle of artist with material, which formed a distinguishing mark of the Archaic Period is no longer traceable, it has been succeeded by a perfect harmony between these two factors. On the one hand, the artist by his manipulation of the material, succeeds in producing in the spectator, the complete illusion of life. On the other hand, he has learnt to choose those subjects in life and nature which are most entirely in harmony with the character of the material. This material we are never called upon in a work of art to forget to such a degree that the artistic representation almost appeals to us like the reality of nature, and the artistic illusion becomes the deception of art trickery. The artist therefore avoids choosing those subjects which from their very nature are contrasted with the chief characteristics of the material used. Thus, a figure of monumental material and dimensions, which represented a man standing on tiptoe in the act of jumping into the water from a height, would in quality be directly opposed to the art of Pheidias, even if the composition and modelling were adequately expressive of this momentary action, because the triviality of the event and the evanescent character of the situation chosen are in direct contradiction to the weighty and lasting quality inseparable from monumental material.

In the descriptions which have come down to us of the great temple statues of Pheidias, representing in the great gods of Greece the highest and noblest embodiments of human spiritual qualities, this full harmony of the Art of Sculpture is shown to have been reached. No adequate representative of these, his highest achievements, has survived; but in the extant sculptures of the Parthenon, the characteristics of his art are still recognisable, though they are necessarily modified by the requirements of decorative art, to which category they belong. To Polykleitos the simplicity and, to a certain extent, the

grandeur, of Pheidias were ascribed by the ancients. But in the second half of this period (the 4th century B.C.), grace and beauty of form began to interest artists at the cost of the simpler and nobler qualities which mark the real climax of Greek sculptures. "Though art still maintains itself at a supreme height, its general development toward sensuousness, fostered and accelerated by the course which the general social and political life takes in this direction, begins to manifest itself on the technical side by the dwelling upon the most careful elaboration of line and texture in the composition of figures, which tendency is heightened by the great rise of the art of painting in this period, and the consequent development of polychromatic sculpture. With regard to the subjects, also, we notice that, while on the one hand the great deities like Zeus, Hera and Athene, the personifications of the highest human spiritual attributes, decrease in number, deities like Apollo, Dionysos, Aphrodite recur with far greater frequency; that in them the sensuous side is accentuated; and that new figures, such as Eros and the Bacchanalian following, are for the first time thought subjects worthy of being represented in statues. Though in Lysippos, who reflects the humanly-heroic spirit of the age of Alexander the Great, art receives a certain stamp of virility and energy, this spirit in itself contains the germs of a restless and violent sensationalism; and, from the interest in individual life which is encouraged by the personality of Alexander the Great, the keen sense for the actual study of nature which characterized Lysippos readily leads over to pronounced realism." *Journal of American Arch.* III. 87, pp. 2, 3.

We are now at the end of the Highest Period and enter upon the Period of Decline which extends from the beginning of the 3rd century to the close of classical life. With the close of Cent. IV. B.C. art as well as national life, has degenerated in Greece Proper. The main stream here bifurcates. The one branch, at first broader and fuller, flows over to the East and the Empires founded by Alexander; the other to the West where ultimately it becomes Graeco-Roman and Roman art.

The Eastern branch is represented chiefly by the schools of Pergamon and Rhodes, in which the realism, the germs of which have already been noticed in Lysippos, developed pronounced forms, and what we may call an anatomical art; while the sensuousness inherent in IVth century art, intensified by the glow and splendour of Eastern life, grew into the sensationalism which we notice in the bold and complex groups representing scenes of dramatic interest that have come down to us.

Here too, we have a *transitional* period extending over the twenty years on either side of 300 B.C. The artists of this, such as Kephisodotos the younger and Chares of Lindos, develop more exclusively the

elements of decline that were noticed in their masters (Praxiteles and Lysippos) and thus bridge over the gap between these artists and the Eastern schools.

It is interesting to notice that the imperfection which marks this decline of art is again due to the discord between material and subject. The material obtrudes itself on our attention once more ; but, while in the Archaic Period it was owing to the scantiness of elaboration bestowed on it, it is here owing to the redundancy.

The Western branch of the main stream of art (which leads over to Rome) disappears for a time, during which art has not yet gained a footing in the future capital of the world. According to Pliny, the hundred years between 150 and 20 B. C. saw the beginnings of a revival of Greek art at Rome, and towards the close of this period (notably in artists like Pasiteles and Arkesilaos) Greek art is thoroughly domesticated in the Roman capital, and ever after is fostered in its modified and degenerate form of Graeco-Roman and Roman art. The whole of this art is marked by a self-consciousness and eclecticism contrasting strongly with the spontaneity of expressive power which we find in the best Greek art. However much it may have been domesticated at Rome—and the quantity of masterpieces collected there we know to have been considerable—yet it always maintained the character of a foreign importation. We can best appreciate this if we consider that an important art industry now arose both at Rome and in the Greek colonies, its aim being the supply of the Roman markets with copies of famous Greek originals ; and it is important to remember that by far the greater number of the marble statues contained in all the museums of Europe are such copies, more or less faithful, of statues well known to the ancient world. From this general decline of sculptural art we may except one department, that of portraiture, which appealed immediately to a real interest of Roman life.

The last attempt at a revival or Renaissance of Greek Art takes place under Hadrian (117—138 A. D.) after which period it comes rapidly to an end.

III.

A slightly more particular introduction precedes the Catalogue of each Gallery.

GALLERY A. Archaic Room.

The struggle of artist with material to which reference has before been made is here exemplified in its successive stages by the arrangement of the sculptures from the entrance to the further end of this gallery. It will be seen, for instance, that the early image of Artemis (No. 1), though made of stone, strongly recalls the technique of wood-carving which was the material universally used in the earliest periods for temple statues (*ξόανα*). The whole composition shews traces of the opposition offered by a wooden board. So again the Statue of Hera (No. 11), suggests the limitations imposed by the round trunk of a tree. The general aspect of the layers in the reliefs from Sparta (Nos. 12, 13, 14), recalls the process of carving in wood, just as the absolutely parallel lines composing the folds of the drapery remind us of the restraint imposed by the grain of the wood. Even in the nude male figure (No. 15), called the Apollo of Tenea, the strictly circumscribed attitude as well as the angularity in the modelling of the surfaces—e.g. in the backs of the thighs—the struggle with material obtrudes itself. As we advance from this Apollo to the Strangford Apollo (No. 18), and finally to the Aeginetan figures (Nos. 30—34) this resistance on the part of the material is overcome and the power of representing the human form with truth to nature grows considerably.

As far as possible, the general arrangement of statues adopted by the writer follows the plan of placing the works of Peloponnesian origin on the *right* of the spectator as he enters, and those of the Attic School as well as those coming from the islands (in particular Delos) on the *left*. The reliefs beginning with the Stele of Aristion on the wall beside the entrance-door are as far as possible placed in chronological order.

It must be noticed, however, that the works occupying the left and centre of the gallery beyond the door into the Lecture Theatre are not archaic beyond a doubt. They have been called by some authorities archaistic: by which is meant that they are works of late origin wrought *in the spirit of* archaic production: they may be compared, in fact, with the works of the pre-Raphaelites of our own day. An interesting example of this kind of work is the headless statue of Athene from Dresden (No. 83), in which the sculptor has endeavoured

to reproduce archaic characteristics in the pose and on the modelling of the drapery, but has betrayed himself as belonging to a far later period by the complete freedom displayed in the working of the scenes in the Gigantomachia (fight of giants and gods) which decorate the border of the cloak down the centre of the statue. It may nevertheless be maintained in many instances that these works are *bona fide* attempts to copy accurately archaic originals, in which the less skilful copyist has often involuntarily introduced *modernising* elements belonging to the technique of his own time. So for instance it may be questioned whether the Athene in the act of striding forward (No. 84), be not a copy of this kind, as regards the whole of the figure, while in the modelling of the face the artist could not help introducing the more advanced style of his own period. Copies of paintings by early masters in our own day will fully exemplify this tendency.

Turning to the right we pass on the left two works attributable to Pythagoras of Rhegium which illustrate in a marked manner the transition to the Highest Period; while immediately before us in gallery B we have the final stage represented in the Diskobolos and other works of Myron in which freedom of technical rendering may be said to have been attained.

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1. **Two colossal Heads.** (In Porch or Entrance Hall); from the statues of youths holding rearing horses. These groups are on the Monte Cavallo at Rome, and are commonly known as Castor and Pollux. The inscriptions ascribing the figures to Pheidias and Praxiteles are late, without any claim to truth. The figures are more probably copies executed during the first century A. D. from bronze originals by Lysippos or his school.

Middleton, *Anc. Rome in 1885*, p. 374.

2. **Vase of Sosibios, Marble.** (In Porch or Entrance Hall); formerly Villa Borghese, now Louvre Museum, Paris. The name of the artist (*Σωσιβίος Ἀθηναῖος ἐποίησεν*) is inscribed on the base of the altar. The remaining figures are, to the left of the altar, Artemis leading a doe, Bacchant playing the lyre (more probably Apollo), Satyr with pipes, a Maenad with thyrsos; to the r., Hermes with caduceus, Maenad of the type established by Skopas, Warrior performing pyrrhic dance, Maenad.—In part *archaistic* in style; the whole eclectic of the Graeco-Roman period.

Froehner, *Not. d. Sculpt. Ant. du M. d. Louvre*, No. 19, p. 50.

3. **Gorgon's Head.** (Porch or Entrance Hall, over door); coloured after the original in terra-cotta. Probably from the architectural decoration of the early Hekatompedon destroyed by Persians, upon the site of which the Parthenon was subsequently erected. The type of the Gorgon is the early quaint form in which the idea of horror was meant to be conveyed by means of the ugly distortions of the face. With the advance of Greek art, this type developed into the nobler forms of Medusa, as shewn in the Medusa Rondanini (No. 480) and Medusa Ludovisi (No. 550).

Michaelis, *Der Parthenon*, p. 122, Pl. 2, No. 7.

4. **Lion**, with Hittite (?) inscription. Found at Merash, north of the Taurus.

Presented by F. D. Mocatta, Esq.

5. **Artemis.** Marble, from Delos, now at Mykonos, discovered by the French. Earliest work (*βρέτας*) of the Island-school, (School of Naxos) before 560 B. C. A dedicatory inscription runs down the left side of the statue written *boustrophedon*, reading thus; Νικάνδρη μ' ἀνέθηκεν (ἐ)κηβόλω ἰοχεαίρη | ζούρη Δειωδίκω του Ναξίου, ἔξοχος ἀλ(λ)έων | Δειωμένεος δὲ κασιγνήτη φράξου δ' ἄλοχος μ(ήν). This work shows the clear traces of the early technique in wood carving. The whole form, as well as the detail working, reminds us of a wooden board.

Mitchell, *H. A. S.* p. 189. *Bulletin de Corr. Hell.* III. p. 1. (Th. Homolle.) *Revue Arch.* 1881, p. 321. (C. Waldstein.) Roberts, *Gr. Epig.* p. 65.

6. **Statuette of Female Figure** (one of the Eumenides). Marble, found at Olympia, (1878-9) now in the Museum there. Early Archaic, before 560 B. C. She holds a serpent in each hand.

Ausgr. iv. 15.

7. **Seated Female Figure.** Marble, from Asea in Arcadia, now in the National Museum at Athens. Early Archaic. Peloponnesian School. Inscribed on the base from left to right, ΑΓΕΩ (Ἡγήσω); compare this statue with the seated Branchidae figures from Miletus in the British Museum.

Mithl. A. I. Athen, iv. 131 (Milchhöfer), *Archai. éφημ.* 1874 pl. 71.

8. **Statuette of Hera.** Terra cotta, from Argos; now at Berlin. Archaic, about 500 B. C.

Annali, 1861, p. 17 and Plate A. (Conze and Michaelis.)

- 9. Sepulchral Monument.** Marble, found at Sparta, and now preserved there; Archaic. School of Peloponnesus. On each of the narrow sides is a serpent. The relief on the front probably represents Zeus and Alkmene; that on the back, Menelaos about to strike Helen, at the sack of Troy; or the Death of Agamemnon.
Annali, 1861, p. 34, pl. C. (Conze and Michaelis.)
- 10. Head of Archaic Statue.** Marble, found at Branchidae, near Miletus; now in the British Museum. Archaic; School of Ionia.
Arch. Zeit. 1873, p. 112.
- 11. Hera.** Marble, found at Samos, 1875; now in the Louvre, Paris. Early Archaic; Island School, (probably an early marble copy of a still earlier wooden ξόανον. The indications of the original having been carved out of the stem of a tree are very evident). Inscribed, (Ἐνθάδε?) Χηραμύνης μ' ἀνέθ(η)κεν τήρη ἄγαλμα.
Roehl, no. 384. *Bull. de Corr. Hell.* iv. p. 483, pl. xiii. and xiv. (P. Girard.) Mitchell, *H. A. S.*, p. 200. Roberts, *Gr. Epigr.* p. 186.
- 12. Dedicatory, or Sepulchral Relief;** bluish-grey marble-like stone, found at Chrysapha near Sparta, and now in the Sabouroff Collection, in the Berlin Museum. Archaic. School of Peloponnesus.
To the left, the chthonic (under-world) serpent. Hades and Persephone (!) enthroned; the one holds a Kantharos, the other a pomegranate and the edge of her veil. Two smaller figures offer a cock, a flower and two pomegranates. This shows traces of wood-carving technique in relief.
Mittheil. A. I. Athen, ii. 1877, p. 303, pls. xx, xxi. (Milchhöfer and Dressel.) Friederichs-Wolters, 58. Mitchell, *H. A. S.* p. 206.
- 13. Dedicatory or Sepulchral Relief,** from Sparta, similar to No. 12.
Milchhöfer and Dressel, *Mittheilungen* &c. 307, pl. xxii. Friederichs-Wolters, 59.
- 14. Dedicatory or Sepulchral Relief.** Sparta, see no. 12. A figure with kantharos and pomegranate. Serpent to left, no worshippers.
M. and D., *Mitthl.* ii. p. 309. Friederichs-Wolters, 61.
- 15. Apollo? of Tenea.** Marble, found at Tenea near Corinth, now at Munich. Archaic. Peloponnesian School, about 520 B. C. This with the other statues of similar type (Apollos of Orchomenos, Thera, &c.) mark an epoch in the representation of the

nude. It is doubtful whether they should be looked upon as statues of Apollo or types of athletes, corresponding to Pausanias' description of the statue of Arrhachion (Overbeck, *Griech. Kunstmythologie*, III. p. 14). To appreciate the gradual development, compare this statue with the nude figures following it in this row.

Monumenti iv. pl. 44. Friederichs-Wolters, 49. Mitchell, *H. A. S.* p. 204.

- 16.** Apollo, of similar type to no. 11; found at Orchomenos in Boeotia, now in the British Museum.

Mitchell, *H. A. S.* p. 212.

- 17.** Pedimental Group from Treasury of Megarians, Olympia. Limestone fragments, now at Olympia. The earliest extant specimen of pedimental sculpture. It represents the Gigantomachia (fight of giants and gods). Archaic. ?Early Peloponnesian school.

Friederichs-Wolters, 295. Mitchell, *H. A. S.* p. 211. *Paus.* vi. 19. 13.

- 18.** Athlete, (commonly called the Strangford Apollo). Marble, found at Anaphe; now in the British Museum. Early Aeginetan school. (?)

This work is still held by many, if not most, archaeologists to represent an Apollo; but in addition to the reasons which make it doubtful whether even works like the "Apollo" of Tenea really represent a god, the way of wearing the hair in this statue makes it still more probable that the type represented is that of an athlete (see Waldstein, *Essays on the Art of Pheidias*, pp. 325 seq.). We have here a good illustration of the influence of the custom of erecting statues to victorious athletes. This custom began about the middle of the 6th century B.C., and came into full effect during the early portion of the 5th cent., to which this statue belongs, manifesting itself in emancipation from the conventional stiffness of the previous figures, and in the careful elaboration of the surface of the nude in a more naturalistic spirit. The work thus marks the beginning of the Period of Transition alluded to above.

Friederichs-Wolters, 89. Murray, *H. G. S.* Vol. I. p. 108.

- 19.** Head of Zeus. Bronze, found at Olympia, now preserved there. This is an interesting specimen of the sharp lines of early bronze-work.

Ausgr. III. Pl. 22. Friederichs-Wolters, 311. Mitchell, *H. A. S.* p. 211.

- 20. Head of Zeus.** Terracotta, found at Olympia, now preserved there. Compare this with no. 19. Though this work is influenced by bronze style and imitates it, the material (terracotta) causes the sharp lines to be somewhat lost, especially in the curls of the hair.

Ausgr. iv. pl. 26. Friederichs-Wolters, 312.

- 21. Head,** found at Meligu (Kythera); in private possession in Greece. Early Peloponnesian (Spartan) School. Marble.

Mittheil. A. I. Athen, vii. pl. 6, p. 112. (Brunn.) Friederichs-Wolters, 52.

- 22. Female Head,** found in Melos, 1865; now at Athens. Marble. Early Island School.

Mittheil. A. I. Athen. iv. p. 71. Friederichs-Wolters, 19.

- 23. Back of Head,** found in Delos by the French. Marble. Interesting because of the treatment of the hair.

Bull. de Corr. Hell. v. pl. xi. (Homolle.)

- 24. Head of Youth,** found at Athens; in the National Museum, Athens. Early Attic before 500 B.C.

- 25. Relief,—Herakles carrying the Erymanthian Boar.** Marble, found at Athens; now in the Central Museum there. Early Attic School.

Καββαδίας, καταλ. του κεντρικ. Αρχ. Μουσ. No. 43.

- 26. Archaic Greek Inscription,** found at Olympia; now there. Limestone.

Transliteration: Βύβων τῆτέρῃ χειρὶ ὑπὲρ κεφαλᾶς ὑπερέβαλε τὸ οὐφό(ρ)α, i.e. Bubon with one hand threw higher than a man's head this [stone], behold it.

Roehl. No. 370. Friederichs-Wolters, 401. Roberts, *Gr. Epig.* 167, p. 196.

- 27. Metope,** found at Selinus in 1822, by W. Angell and S. Harris; now in the Museum at Palermo. Marble, with traces of colour. It represents Perseus slaying Medusa; Athene is beside him. The horse Pegasus is springing from Medusa's neck. Early Sicilian school.

Benndorf, *Metopen von Selinunt.* Friederichs-Wolters, 149. Mitchell, *H. A. S.* p. 221. Murray, *H. G. S.* Vol. i. p. 100.

- 28. Metope** (Selinus), see reff. on No. 27. Herakles carrying off the Kerkōpes (little demons that haunted the neighbourhood of Ephesus) bound.

Friederichs-Wolters, 150.

- 29. Marble Relief**, found in Thasos by Miller in 1864, now in the Louvre, representing: Hermes, Apollo, the Nymphs and Charites (Graces).

On the head of the door-frame is an inscription of which this is a transliteration: *Νύμφησιν κάπόλλωνι νυμφηγέτη θήλυ και ἄρσεν ἄμ βούλη προσέρδειν' οἶν οὐ θέμις οὐδὲ χοῖρον. Οὐ παιωνίζεται.* (To the Nymphs and Apollo, Leader of the Nymphs, sacrifice whatever victims thou wishest, male and female; sheep and swine are forbidden. The Paian is not to be sung.) On the lintel, over the door, a much later inscription (2nd or 3rd cent. A.D.) has been added, reading 'Α]ριστοκράτης Ἔρωτος (Aristokrates son of Eros). On the cornice under Hermes: *Χάρισιν αἶγα οὐ θέμις οὐδὲ χοῖ[ρο]ν* (it is forbidden to sacrifice to the Charites either goat or swine).

Work of the period of Transition, Island Schools. Remarkable for advance in modelling of drapery.

Roberts, *Gr. Epig.* 22, p. 58. Rayet, *M. d. V.A. A.* i. pl. iv. and v. Mitchell, *H. A. S.* p. 235.

- 30—34. Aeginetan Sculptures.** The Sculptures from the pediment (see descrip. of Parthenon Marbles, Gallery B.) of the Temple of Athene at Aegina, were discovered in 1811 by a party of English and German archaeologists, and were purchased in the following year by King Louis of Bavaria, by whom they were placed in the Glyptothek of Munich, where they now form one of the chief attractions. The restorations were carried out by Thorwaldsen and Wagner, with the assistance of other sculptors. They consist of fifteen figures (five belonging to the East and ten to the West pediment), and a number of fragments. The scene represented in both pediments was the struggle over the body of a fallen hero. It is generally admitted that in the Eastern pediment was represented the battle of Herakles and his Aeginetan ally Telamon against Laomedon of Troy; while in the Western pediment we have the struggle over the body of Patroklos, where, according to Homer (*Iliad* xvii. 544, etc.), the Aeacidae, the heroes of Aegina, distinguished themselves, supported by their patroness Athene, here placed in the centre of the pediment. The opinion that the fight over the body of Achilles is represented in this pediment is not well supported.

The outline drawing on the wall above the figures, represents the Western pediment as now arranged at Munich. An attempt at a new restoration by Lange introduces two additional figures on the left of the centre, and one on the right (cf. Overbeek, *Gesch. d. Gr. Plastik*, i. p. 129, fig. 19).

The Temple of Athene was in all probability erected in commemoration of the battle of Salamis (480 B.C.), immediately after the victory over the Persians, in which the Aeginetans were awarded the prize of valour. In conformity with the prevalent custom the contemporary victory was commemorated in sculpture by the representation of similar deeds of valour performed by the heroic ancestors of the people.

From all these facts, as well as from the existence of similar groups at Olympia, described by Pausanias (v. 25, 5 and x, 13, 10), by the Aeginetan sculptor Onatas, these groups have been ascribed to Onatas and his school by all archaeologists. Moreover, they manifest a certain hardness, or rather, crispness, in the modelling of the figures which, according to ancient authorities, was a characteristic of this school of Aegina. There are also traces of the preponderance of the bronze technique noticeable in these marble figures (actual bronze being also frequently affixed to them), a material chiefly used by the artists of this school.

They again show a marked advance in the development of sculpture towards freedom of execution during this Period of Transition, and show the influence of the athletic games, at that period commemorated in great frequency by these artists. It may also be pointed out that the preponderance of interest, and therefore influence, attaching to athletic art during this period accounts for a peculiarity of these early works of Greek art which strikes every careful student. It is the proportionate excellence of the modelling of the nude male figure, as compared with the more conventional treatment of the head, the drapery and the female figure. For as yet the direct influence of athletic art only produces its emancipating results in its chief province of interest, namely, the nude male figure.

It must be noticed that the figures from the Eastern or chief pediment are larger and more perfectly worked than those from the Western pediment.

- 30. Advancing nude Figure** (from the Eastern pediment). This figure represents one of the attendants upon the warriors, who under their cover is about to drag away the body of the fallen

hero (No. 34). This figure, it will be seen, is superior in dimensions and in workmanship to the two warriors (Nos. 32 and 33). Note the advance in the modelling of the nude and in the freedom of attitude in this figure as compared with the Strangford Apollo.

Restorations: nose, both arms, the greater part of his r. foot, and the whole of his l. foot up to ankle.

Brunn, No. 58. Overbeck, l. c. Mitchell, *H. A. S.* p. 237.

31. Athene, from the Western pediment.

Athene, the patroness of the Aeginetans, the active succourer of the Greeks against the Persians, is represented in the act of shielding the fallen warrior against the advancing Trojans. The comparatively greater conventionality of this figure may in part be due to the constraints of religious tradition, which caused artists to refrain from at once putting all the naturalistic freedom possible into their figures of divinities.

The holes on the Aegis, helmet, &c. of this figure as well as others, served to fix the bronze ornaments, Gorgoneion, &c. to the marble.

Restorations: nose, thumb to tips of fingers of her l. hand, the whole of the r. hand, several small pieces at the ends of drapery, Aegis, helmet and shield.

Brunn, No. 59.

32. Patroklos (or ?? Achilles), from the Western pediment.

A comparison of this figure with the similar fallen hero from the Eastern pediment (No. 34) will illustrate the difference before alluded to.

Restorations: neck, his r. shoulder and a portion of breast, the front part of r. hand, the fingers of l. hand, the toes with the exception of the big toes, and small patches elsewhere.

Brunn, No. 60.

33. Ajax Telamonius, from the Western pediment.

Advancing as Protagonist. Like the corresponding figure at Munich on the other side, Ajax was probably represented as bearded.

Restorations: head, r. shoulder, and part of breast and ribs, fingers of r. hand and tips of l., greater part of shield, the calves, the toes of l. foot and front of r. foot.

Brunn, No. 61.

34. Dying Trojan, from the Eastern pediment.

This is the finest figure from these pediments. The warrior has fallen on his l. side.

The wound is indicated by a hole in his right breast, in which a bronze arrow must have been. The modelling of the thighs, knees and torso of this figure is the finest achievement of archaic Greek art. In the head we have the first instance of a slight indication of suffering, in the eyes, and the mouth, showing the set teeth.

Restorations: crest of helmet, and half of nose-guard, four fingers of l. hand, four toes of l. foot and the r. leg from middle of thigh, as well as some small pieces let in.

Brunn, No. 55.

35. Marble Relief. Three Graces. Found near the Lateran Museum, 1769. Possibly a reproduction of a work by the philosopher Socrates; now in the Museo Chiaramonti, Vatican, Rome.

Restorations: l. lower corner of slab, the nose, r. fore-arm of r. figure and small portions of feet of the other figures.

Arch. Zeit., Vol. xxvii. 1869, p. 55 (Benndorf). Friederichs-Wolters, 118.

36. Sepulchral Monument from Pharsalos (Thessaly). Marble. North Grecian School 5th century (early), represents two maidens holding up a flower. Now in the Louvre. According to Brunn (*Sitzungsber. d. K. Bayr. Akad. d. W.* 1876 p. 328) the peculiar round, comparatively undefined "pictorial" style of these reliefs mark a North Grecian School of sculpture of which the sculptures by Paionios of Mende from Olympia (see Gallery B.) further develop the characteristics. Presented by Dr C. Waldstein.

Heuzey. *Mission Arch. d. Macédoine*, Pl. xxiii. Mitchell, *H. A. S.*, p. 275. Friederichs-Wolters, 41.

37. Sepulchral Monument, from Larissa in the north of Greece. Female figure holding in r. h. pomegranate, in the l. part of cloak which covers the head. Marble. Inscribed. Πολυξεναία [ἐ]μμί. Same school and style as No. 36.

Mittheil. A. I. Athen, viii. 1883, p. 81, Pl. II. (Brunn.) *Mittheil. A. I. Athen*, vii., 1882, p. 77. (Boissevain.) Roberts, *Gr. Epigr.* i. No. 240, p. 246.

- 38. Sepulchral Monument**, Youth holding two spear-heads. Marble. Same school, &c. as no. 37. Inscribed. *Ἰεκέδαμος*.
Brunn, Boissevain, Roberts, l.c.
- 39. Small Bronze Relief**, The Calydonian Boar hunt, from Melos; at Berlin. Archaic.
- 40. Apollo**, Marble Bust; copied from a work in bronze. In the British Museum. Archaic; has been supposed by some to be a copy from the celebrated statue in bronze by Kanachos.
Spec. of Anc. Sculp. i. Pl. 5, 6. Friederichs-Wolters, 228.
- 41. Bronze Bust**, (Athlete or "Apollo").
Found in 1756 in the Great Villa at Herculaneum. Must have been detached from a statue. Highly interesting work of bronze form. Period of Transition, probably of South Italian School. Note the peculiar bronze technique, the archaic working of the hair (the curls in front being formed of twisted bronze wires let in). A comparison between this head and the next No. 42, as well as the heads of the Choiseul Gouffier Athlete and the similar statue from Athens (No. 110) shows the change in treatment which an archaic *bronze* head undergoes when subsequently copied in *marble*. The firmness of line, and much of the severity, especially in the treatment of the hair, is lost.
Rayet, *M. d. V. A. A.* ii. pl. 6. Friederichs-Wolters, 229. Waldstein, *E. A. Ph.* p. 372.
- 42. Marble Head**, (generally called Apollo). Discovered at Cyrene by Sir Charles Newton, later copy of type No. 41. Period of Transition.
Murray, *H. G. S.* i. p. 190, fig. 32. Waldstein, *E. A. Ph.* p. 328.
- 43. Sepulchral Monument of Aristion**. Marble, with traces of colour, found at Velanideza (near Marathon) in East Attica, now in the Theseion, Athens. Early Attic, about 500 B. C. Inscribed Ἔργον Ἀριστόκλεος... Ἀριστίονος. This was formerly supposed to be the monument of one of the warriors who fell at Marathon. But modern epigraphists assign a date a few years prior to the battle of Marathon to the monument. It appears to us wisest to admit the possibility of its having been made either immediately before or after the year 500 B. C. The colours on the cast correspond to the traces on the original. We have reason to believe that all these early slabs were coloured. In spite of the awkwardness displayed in the mani-

fest difficulty the artist met with in compressing his figure into the limits of the stone with regard to width and depth, and in details such as the r. hand, the skill displayed in these early reliefs and the very gradual growth in freedom are worthy of remark. Attention might be drawn to one feature in these reliefs, viz. the treatment of the eye. It will be found that in all these early reliefs, though the profile treatment of the figure and face are often rendered with truth, the eye is not presented in profile, but in the oval shape of its *en face* aspect. It is only in the slab from Naples, which probably belongs to the close of the period of transition before Pheidias (No. 72), that we meet with an eye properly drawn for relief.

Laborde, *Le Parthenon*, Pl. vii. (with coloured reproduction). Mitchell, *H. A. S.* p. 218. Schütz, *Historia Alphabeti Attici*, p. 32, Löschke, *Mittheil. A. I. Athen*, iv. p. 43 (for date of this form of inscription). Friederichs-Wolters, 101. Presented by Oscar Browning, M.A.

- 44. Sepulchral Monument of Dermys and Kitylos.** Tufa stone, at Tanagra in Boeotia. Early Archaic. Rude and conventional in style. Inscription: Ἀμφάλκης (ἔσ)τασ' ἐπὶ Κιτύλω φῆδ' ἐπὶ Δέρμυι.

Roehl, 484. Roberts, *Gr. Epigr.* i. p. 224. *Gazette Arch.* 1878, Pl. xxix. p. 160 (Dumont). *Mittheil. A. I. Athen*, iii. Pl. xiv. (Körte.) Friederichs-Wolters, 44.

- 45. Sepulchral Monument of a Hoplite**, discovered by Conze (*Arch. Zeit.* 1860) in a church at Levi near Athens, now at the Patissia Museum, Athens. Marble, Archaic. It is supposed the fragment of a similar stele containing the lower part of the legs covered with greaves belonged to this fragment representing a bearded warrior, but this is doubtful.

Mittheil. A. I. Athen, iv. p. 293. 3. (Körte.) *Mittheil. A. I. Athen*, v. p. 166, 1. (Milchhoefer.)

- 46. Colossal Head.** (? Hera, Artemis, Aphrodite). Marble. Probably belonging to a colossal statue. Villa Ludovisi, Rome. There are undoubted traces of copious application of bronze ornaments, some of the ends of bronze wire being still extant in the holes under the front ringlets of hair. Archaic. It is uncertain to what school this head should be assigned.

Restorations: Probably half the nose with both nostrils.

Annali d. I. Roma, 1874, p. 38. (Kekulé.) *Tav. d' agg. g.*; *Mon. dell' I. Roma*, 1874, x. Pl. i. *Arch. Zeit.* 1876, p. 26. (Brunn.) *Mittheil. A. I. Athen*, iv. p. 76. 2. (Milchhoefer). Schreiber, *Antik. Bildwerke Villa Ludovisi*, p. 59.

- 47. Stele from Orchomenos.** Grey Marble. Found at Orchomenos in Boeotia, now at Athens. The work of Alxenor of Naxos. This work marks an advance in relief technique. The drapery is less conventional, and an attempt, however crude, at the introduction of some pictorial principles, such as fore-shortening, especially in l. foot is here made. The profile-treatment of the eye has however not yet been acquired. Period of Transition. Inscr. 'Αλξήνωρ ἐπ(ο)ίησεν ὁ Νάξιος, ἀλλ' ἐσίδεσ(θε).
- Roberts, *Gr. Epigr.* i. p. 68. Roehl, *Inscr. Gr.* 410. Friederichs-Wolters, 20. Mitchell, *H. A. S.* p. 192. Presented by Oscar Browning, M.A.
- 48. Bronze Plate with Asiatic Artemis.** Found at Olympia and now preserved there. Earliest Archaic work. Possibly filled the space between two legs of a bronze tripod. At the top, two eagles; below, two gryphons; below them, Herakles and Centaurs. At the bottom, the Asiatic Artemis holding two lions. Interesting instance of early *repoussé* work.
- Ausgr.* III. Taf. 23. Curtius, *Archaische Bronze Reliefs, &c.* 1879, Plts. I. and II. Friederichs-Wolters, 337.
- 49. Hermes Nomios.** Marble, found in 1864 etc. in the Acropolis, Athens; now in the Acropolis-Museum at Athens. Early Attic. Represents a god or hero (probably Hermes Nomios) carrying a calf. The eyes were no doubt inlaid with other material.
- Friederichs-Wolters, 109. Overbeck, *Gesch. d. Gr. Pl.* i. p. 148. Murray, *H. Gr. Sc.* i. p. 188. Sophoulis and Rhomaidēs, *Mus. d'Ath.* Pt. II. Pl. xi. *Gaz. Arch.* 1888, Pl. VIII. (Théoxénou). *Mittheil. A. I. Athen.* XIII. p. 113 (Winter).
- 50. Relief, Head of Diskophoros.** Marble, found in 1873; built into the wall of Themistokles (B.C. 470.) It is part of a sepulchral monument. Early Attic. In Thucydides (I. 93) mention is made of the haste with which these walls were built, and it is expressly said that portions of sepulchral monuments were used in their construction.
- Friederichs-Wolters, 99. Rayet, *Mon. Grecs*, No. 6, p. 7. Mitchell, *H. A. S.* p. 216.
- 51. Fragment of Head.** Marble, from Delphi. Beardless. Early Attic School; in the National Museum, Athens.
- Friederichs-Wolters, 42.
- 52. Head. Bearded Male.** Parian Marble. Discovered at Olympia in 1880. Archaic. The hair and beard worked in small ringlets, the upper part and back of the head quite smooth, evidently

covered by bronze helmet. Compare this head with head of Eperastos or Phormis (No. 63).

Friederichs-Wolters, 315. *Arch. Zeit.* xxxix. p. 75 (Treu).

- 53. Seated Athene.** Found on the Acropolis, Athens: now in the Acropolis Museum, *ibid.* Early Attic. Perhaps the work of Endoios (see Pausanias i. 26. 5; and Jahn, *de Antiquissimis Minervae Simulacris*, Bonn, 1866). This statue, rude though it be, is illustrative of the comparatively great freedom of early Attic art. In contradistinction to the seated Branchidae figures and No. 7, a fairly successful attempt is made to indicate the varying texture of drapery &c., cf. the clinging quality of drapery (e.g. lower part of r. leg and ankle).

Overbeck, *G. d. Gr. Pl.* i. fig. 24. Murray, *H. Gr. Sc.* Vol. i. p. 179. Mitchell, *H. A. S.* p. 214.

- 54. Head of Youth,** Marble. Three quarter life. Purchased for Museum of Berlin at Trieste. Archaic. (? North Grecian, according to Brunn.)

Mittheil. A. I. Athen, viii. p. 91, Pl. vi.

- 55. Bearded Head,** Marble. Archaic. Discovered 1876 on south slope of Acropolis. Athens. A narrow fillet in the hair.

Friederichs-Wolters, 105. Von Sybel, *Kat. d. Sculpt. z. Athen*, No. 4151, p. 302.

- 56. Head of Athene,** over life-size. Marble. Found in 1863 on the Acropolis, Athens; now at Athens. A helmet surmounted the head as it now appears. Early Attic School. Somewhat similar in style to the heads of Athene discovered on Acropolis in 1886.

Friederichs-Wolters, 106. Von Sybel, 5004. Mitchell, *H. A. S.* p. 214.

- 57. Head of Artemis.** Marble. Period of Transition. Found at Delos by the French, 1878; now at Myconos.

Bull. de Corr. Hell. (Homolle), 1879, Pl. viii.

- 58. Head in Relief.** Marble, Archaic. Found by J. T. Wood at Ephesus; now in the British Museum.

Murray, *H. G. S.* i. p. 111.

- 59. Winged Victory or Artemis.** Marble, found by the French at Delos. The inscription on the base (of which there is no cast), ascribes the work to Archermos. Early Island School.

Bull. de Corr. Hell. iii. p. 393 (Homolle), Plts. vi. vii. Mitchell, *H. A. S.* p. 196.

- 60. Fragment of Male Figure**, with long hair. Marble. Archaic. Found at Delos ; now at Myconos.
? Martinelli, No. 362. *Bull. de Corr. Hell.* III. p. 30 (Homolle).
- 61. Midship Section of Greek Trireme**. Found about 1852 on the Acropolis, Athens ; possibly part of a monument commemorating a race of Triremes.
Presented by Sir Patrick Colquhoun, Bart., St John's.
Friederichs-Wolters, 1194. *Hellenic Journal*, II. p. 90, 315. *Denkmäler d. Class. Alt.* (Baumeister.) *Revue Arch.* 1883, pl. VIII. p. 132 (R. Lemaitre).
- 62. Small Head**. Marble. Archaic (?) found at Delos ; now at Myconos. The upper part of the head and the r. cheek wanting.
? Martinelli, No. 361.
- 63. Portrait Head**, helmeted ; possibly part of a portrait statue of Phormis or Eperastos, described by Pausanias VI. 17, 5. Marble. Archaic. The cavities below the peak of the helmet served for the insertion of curls, in this case not made of bronze, but of marble. Found at Olympia ; now there.
Mitchell, *H. A. S.* p. 255. Bötticher, *Olymp* p. 238. Treu, *Arch. Zeit.* 1880, p. 48 ; 1881, p. 75. Friederichs-Wolters, 316.
- 64. Fragment of Marble Relief**, bearded man. With chiton and petasus, his hair dressed in the old Athenian fashion. Hermes or Theseus. School of Athens, cir. 520 B.C. Found on the Acropolis, Athens ; now there. It is highly probable and held by most archaeologists that this fragment together with the charioteer (No. 71) formed part of a larger relief.
Memorie d. I. Roma (Conze), II. Pl. 13, p. 408. Friederichs-Wolters, 97.
- 65. Draped Female Figure**. Marble. Archaic. Found at Delos, now at Myconos. The attitude and treatment of drapery similar to statue of Athene and so called Spes figures. Comp. marble from Eleusis, and recent discoveries near the Erechtheion on the Acropolis, Athens.
Bull. de Corr. Hell. III. (Homolle), Plts. II. III. Mitchell, *H. A. S.* p. 194.
- 66. Sepulchral Relief**. Marble. Formerly known as Leukothea with infant Dionysos. There can now be no doubt that this is one of the series of sepulchral slabs representing scenes from daily life, of which a number exist in Attica. Archaic. Probably School of Athens ; though there are some reminiscences of

Ionic treatment of drapery. Comp. with relief from Xanthos (No. 67). Restored, nose, lips and part of hand of seated figure; r. hand and l. forearm of child, face and left hand of standing figure at r. and part of the fillet which she holds. Rome, Villa Albani.

Annali d. I. Roma, 1832, Pl. c. 3. Friederichs-Wolters, 243. Mitchell, *H. A. S.* p. 233.

- 67. Three Reliefs from the Harpy Tomb.** Marble, from a tomb on the Acropolis of Xanthos in Lycia, discovered by Sir Chas. Fellows in 1838, now in the British Museum. School of Lycia cir. 500 B.C., under Attic influence. The four sides of this square tower, which served as a repository of the ashes of the deceased were decorated on all sides with a frieze (of which these slabs are specimens) at a height of about 23 ft. from the ground. The frieze most probably represents offerings brought to the dead as demi-gods. The hybrid winged beings whose bodies end in the shape of an egg or bird, were formerly called Harpies and gave the name to this monument since its discovery. Their shape corresponds to Harpies or Sirens; but they are doubtless some form of the Angels of Death carrying off in their arms the dead, here represented awkwardly as very diminutive in size. We thus have a representation of death, and the immortal life which follows. The whole style, though Archaic, and with traces of Attic influence, still manifests, both in the forms of the female figures, as well as in the rich treatment of the drapery, the softer and more luxurious character of this Eastern art.

Fellows, *Discoveries in Lycia*, p. 170. Rayet, *M. d. l'A. A.* v. Plts. III.—VI. See for literature Friederichs-Wolters, 130. Mitchell, *H. A. S.* p. 187.

- 68. Colossal Head of Hera.** Soft white Limestone. Possibly belonging to the original or to a copy of the Hera standing in the Heraion of Olympia, where the head was found. Early Archaic. Now at Olympia.

Ausgr. iv. Pl. 16. Bötticher, *Olymp.* Fig. 44, p. 237. Friederichs-Wolters, 307. Mitchell, *H. A. S.* p. 209.

- 69. Base of Statue.** Marble. Discovered in 1857 to the east of the Parthenon, Athens. Hephaistos with axe. Athene with helmet and spear. Dionysos and Hermes. Archaistic (pseudo-Archaic) style; now at Athens. There are traces of the insertion of a statue on the original. The front was

probably the side with Hephaistos. It is most likely that the statue of this god stood on this base.

Mon. dell' I. Roma, vi. Pl. 45. Welcker, *Alte Denkm.* v. p. 101. Overbeck, *G. Gr. Pl.* i. p. 192. Friederichs-Wolters, 421.

- 70. Altar.** Marble; on it Hermes Kriophoros (bearing a ram) and Aphrodite Sosandra; they may be modelled after representation of these deities known to have been executed by Kalamis, (School of Athens, 470 B.C.) thus marking the last stages of the period of transition, in which Archaic severity is blended with grace and considerable skill in modelling. Now at Athens.

Annali d. I. Roma, 1869, Pl. I K, p. 253. (Lützow.) Overbeck, *G. Gr. Pl.* i. p. 218. Friederichs-Wolters, 418 and 19. Mitchell, *H. A. S.* p. 289.

- 71. Slab with woman (?) stepping into Chariot.** Marble. School of Athens, cir. 520 B.C.; found on Acropolis, Athens; now there. This probably was, together with the fragment, No. 64, part of a larger frieze. It has been held that this formed part of the older Peisistratian Parthenon destroyed by the Persians.

Le Bas, *Voy. Arch. &c. (Monuments)*, Pl. I. Friederichs-Wolters, 97. Mitchell, *H. A. S.* p. 288. Murray, *H. G. S.* i. p. 196.

- 72. Sepulchral Stele,** man leaning on staff, and dog. Marble. Probably from the Greek Islands, cir. 470 B.C. From the Borgia collection, now in Naples, (National Museum). This relief belongs to the period of transition. Compare this figure with the relief by Alxenor (No. 47) with which it has much in common. For the first time the artist has succeeded in rendering the profile view of the eye; but he has not completely mastered profile relief, cf. unnatural *en face* view of r. leg, while foot is quite in profile.

Rayet, *Mon. de l'A. A.* vi. Pl. III. Friederichs-Wolters, 21.

- 73. Marble Head.** Archaistic, copied from bronze; in the National Museum, Naples.

- 74. Three Reliefs from circular base** (called Altar of Twelve Gods), of which complete reproduction see circular altar No. 105. Marble, Archaistic. Capitoline Museum, Rome.

- 75. Triangular base.** Marble; with relief representing three seasons (Horae). Archaistic. Rome, Villa Albani.

Welcker, *Alte Denkmäler*, Pl. VII. 12.

- 76. Dedicatory Relief.** Marble. Archaistic. Dedicated in honour of a Choragic Victory. It represents Artemis, Leto, Apollo, and Nike, by a temple. Rome, Villa Albani.

Welcker, *Alte Denkm.* II. p. 38, No. 1, Pl. II.

- 77. Dedicatory Relief.** Replica of No. 70, which see. Additional details are acroteria of the Temple, tree, and statue of Eros(?) on pedestal. Note the three 'points' left by marble-worker on wall-coping. Museum, Berlin.

Welcker, *Alte Denkm.* II. p. 38, No. 4. Friederichs-Wolters, 429.

- 78. Relief.** Marble; Archaistic, representing Artemis, Hermes, Demeter, Hephaistos, Hera, Zeus. Rome, Capitoline Museum.

- 79. Three Slabs.** Marble. Archaistic. 1. Hermes and Dionysos. 2. Demeter, Poseidon, Hera. 3. Zeus, Hestia, Aphrodite (?). Rome, Villa Albani.

Winckelmann, *Mon. Ined.* No. 6.

- 80. Two dancing Maidens.** Bronze. Discovered at Herculaneum in 1750. Early 5th century. Compare draperies from Olympian pediments. These are supposed by some authorities to be Archaistic; but it appears more probable that they are very fine specimens of the art of the Transition of the early 5th century B.C. National Museum, Naples.

Rayet, *Mon. d. l'A. A.* Livr. I. text to Plts. VI. and VII., Livr. V. Pl. XII. Comparetti, *La Villa Ercolanese*, Pl. XIV.

- 82. Artemis.** Marble, tinted. Discovered in 1760 at Pompeii. Archaistic. The traces of colour to be seen in the original are here slightly reproduced. The sandals and straps as well as the borders of the under-garment are red; the upper garment has a broader red stripe decorated, as if embroidered with white palmettoes and a seam of gold. The straps of the quiver are red with white ornaments; the hair was gilt, the diadem has gold ornaments. National Museum, Naples.

Restored: Fingers of both hands and the piece of drapery held in hand.

For coloured publication see Raoul Rochette, *Peintures Antiques inédites*, Pl. 7. Walz, *Ueber die Polychromie der Antiken Sculptur*. Pl. I. 1. Overbeck, *Gesch. d. Gr. Plast.* I. p. 194. Friederichs-Wolters, 442.

- 83. Athene, (Dresden).** Marble. Archaistic. Roman Period. From Velletri, formerly Chigi collection, since 1728 at Dresden. This

work has been referred to in the introduction. While the attitude of Athene and the treatment of the drapery reproduce Archaic art, the representations on the border of Athene's cloak in their freedom betray the late origin of the work and show that it is not Archaic but Archaistic.

Overbeck, *Kunstmythologie*, Pl. v. 5, and *Gr. Plast.* i. p. 195. Friederichs-Wolters, 444.

- 84. Athene**, with aegis (Naples). Marble. From Herculaneum. Archaistic. Roman Period. As in the case of most 'Archaistic' works, so here the question must be asked whether they be not copies of genuine Archaic works with the involuntary introduction of modernising elements on the part of the late copyist. National Museum, Naples.

Comparetti, *Villa Ercolane*, p. 277, Pl. xix. fig. 1.

- 85. Triangular base for Tripod**, dedicated in honour of Choraic Victory. Marble. Archaistic, of uncertain date. 1. Herakles stealing the Delphic Tripod. (The sacred Omphalos of Delphi in centre.) 2. Dedication of a Tripod. 3. Dedication of a Torch. Museum, Dresden (from Velletri).

Overbeck, *Gesch. Gr. Plast.* i. p. 200. Pottier, *Étude sur les lécythes blancs attiques* (for subject). Friederichs-Wolters, 423.

STATUETTES IN THE GLASS CASE IN THE CENTRE OF THE GALLERY.

Nos. 83—102.

- 86. Statuette of Female Figure.** Bronze; discovered at Olympia. Careful Archaic work about period of transition. Drapery clings to body. Note the delicate incised ornament of border. Olympia.

Furtwängler, *Die Broncefunde aus Olympia*, p. 88. Friederichs-Wolters, 358.

- 87. Statuette of Female Figure.** Bronze. Compare this with Dancing Maidens, Nos. 74 and 75. Bibliothèque Nationale, Paris.

Cherbouillet, Cat. no. 3066.

- 88. Statuette of Apollo of Miletus**, (by Kanachos), from the Payne-Knight collection; now in the British Museum. Archaic. School of Sikyon. This statuette corresponds to the colossal Apollo Phileios by Kanachos as described by ancient authors

and as figured on the coins of Miletus; Apollo held a rain in his r. and a bow in his l. hand. British Museum.

Murray, *H. G. S.* i. p. 139. Rayet-Thomas, *Milet et le Golfe Latmique*, Pl. 28, 2. Mitchell, *H. A. S.* p. 251.

- 89. Statuette of a Warrior.** Bronze, discovered at Olympia. Olympia.

Ausgr. iv. Pl. 23, 2. 25 A. Furtwängler, *Die Broncefunde*, &c. p. 87. Friederichs-Wolters, 359.

- 90. Statuette of Apollo.** Bronze. Archaic. Discovered at Olympia. Olympia.

Ausgr. iv. Pl. 23 1, 25 A. Furtwängler, *Die Broncefunde*, p. 86. Friederichs-Wolters, 352.

- 91. Statuette**, called Thanatos. Louvre, Paris.

- 92. Terra Cotta Relief.** Hermes, Aphrodite, Eros, found near Rossano in Calabria. Very interesting work of the Period of Transition (about the time of Kalamis). Munich (Antiquarium).

Annali d. I. Roma, 1878, p. 93 (Michaelis), *Tav. d'Agg. D.*

- 93. Statuette of Herakles**, with Nemean Lion. Bronze. Archaic. Arolsen.

- 94. Statuette of Hermes**, with Ram. (Kriophoros.) Bronze. Berlin.

Mon. dell' I. Roma, xi. pl. vi. fig. 3 a.'

- 95. Statuette of Athene Promachos.** Bronze. Berlin.

Arch. Zeit. 1873, p. 96 (Adler), Pl. x.

- 96. Statuette of Zeus**, hurling the thunder-bolt. Bronze. Archaic. Discovered at Olympia. Olympia.

Ausgr. iv. Pl. 24. Furtwängler, *Die Broncefunde*, &c. p. 88. Friederichs-Wolters, 354.

- 97. Statuette of Dancing Maiden** (Kanephoros). Bronze. Found at Paestum. Archaic. This graceful little figure may have been a votive statuette placed upon a pillar. Inscribed $\tau\acute{\alpha}\theta\acute{\alpha}\nu\alpha\ \Phi\iota\lambda\lambda\acute{\omega}\ \chi\alpha\rho\mu\upsilon\lambda\acute{\iota}\delta\alpha\ \delta\epsilon\kappa\acute{\alpha}\tau\alpha(\nu)$. Berlin.

Arch. Zeit. 1880, p. 27 (E. Curtius), Pl. 6. Roehl, *Inscr. Gr.* Tit. 542, p. 156.

- 98. Statuette of Herakles.** Bronze. With quiver and lion's skin. Cassel.

Furtwängler, *Die Broncefunde*, &c. p. 88. Friederichs-Wolters, 235.

- 99. Statuette of Zeus.** Bronze. Archaic. Olympia.
Bötticher, *Olympia*, Fig. 43, p. 234. Friederichs-Wolters, 355.
- 100. Statuette of Apollo** (? Athlete), Bronze from Naxos.
Archaic. Holding in his hand an oil-flask. Compare them with Apollo of Kanachos (No. 88). Inscribed *Δειναγόρες μ' ἀνέθηκεν ἐκὲς βόλῳ Ἀπόλλωνι*. Berlin.
Arch. Zeit. 1879, p. 84 (Fränkel), Pl. 7. Roberts, *Gr. Epigr.* p. 67, No. 26 a.
- 101. Statuette of Aphrodite.** Bronze. Discovered at Olympia.
Probably part of some vessel. Eastern type. Olympia.
Ausgr. III. Pl. 24 b. Furtwängler, *Broncefunde*, p. 86. Friederichs-Wolters, 356.
- 102. Statuette of a Warrior.** Bronze. From Dodona, last stage of Period of Transition. Exquisite work of the period of transition. Compare this with Aegina Marbles. (Nos. 20—34.) Berlin.
Rayet, *Mon. d. V. A. A.* VI. Pl. XI. fig. 1. *Arch. Zeit.* 1882, p. 23 (Engelmann), Pl. 1.
- 103. Athene.** Marble. Archaistic. Differs from Archaic statues of this type in that here the right foot instead of the usual left foot is advanced. Notice also peculiar fold of upper garment passing under aegis like a strap. Munich, Antiquarium.
Abhandlungen Münch. Akad. d. Wiss. x. 2, Pl. 1, p. 391. (Christ.) Friederichs-Wolters, 446.
- 104. Dying Amazon** (Penthesileia). Marble. Probably grouped with another figure (Achilles). It is supposed by many that we here have a statue from the end of the period of transition about the time of Pheidias. But we hold that the discrepancy between the Archaic treatment of the drapery and hair in some parts and the freedom in others, as well as the general sentiment which is later than the detail work would indicate, make it probably an archaistic work, or at best a modernized copy of an Archaic work. Vienna, Antikencabinet.
V. Saken, *Die Skulpturen &c. des Antikencabinet's z. Wien*, Pl. I. p. 3. Friederichs-Wolters, 238.
- 105. Puteal, Circular edifice**, resembling a well-top. Marble. Found in Cent. xviii. in a vineyard outside the Porta del Popolo. Represents Hephaistos, Poseidon, Hermes, Hestia, Zeus, Hera, Athene, Herakles, Apollo, Artemis, Ares, Aphrodite. Archaistic. Rome, Capitoline Museum.

Restored: several feet, head of Aphrodite, and parts of heads of Artemis and Hestia.

Righetti, *Campidoglio*, i. Pl. 74. Friederichs-Wolters, 424.

106. Vase in form of a head. Bronze. Louvre, Paris.

107. Sepulchral Monument?; known as Penelope. For a long time considered as a representation of Penelope, owing to the character of the figure and the recurrence of a similar type, evidently Penelope, on terra-cotta reliefs. But it is more probable that the statue was sepulchral corresponding to reliefs of this class (the whole profile treatment of the statue is a reminiscence of relief-work). The restorations make it more difficult to judge of the style. Still it appears to us not archaistic, as has been supposed, but to belong to the Period of Transition and to correspond in character somewhat to nymph on metope of Olympia (No. 123).

Restorations: drapery above head, the nose, the r. hand, r. leg below knee, l. foot, and rock upon which she is seated. (Originally probably seated on chair with basket under it.)

Racoul-Rochette, *Mon. Inédit*. Pl. 32, i. p. 162. *Mittheil. A. I. Athen*, iv. pp. 294, 304 (Loeschke). Friederichs-Wolters, 211.

108. Harmodios and Aristogeiton. Marble. Transferred from the Farnese collection to Naples in 1790. Copy of a Bronze original by Kritios and Nesiotes (School of Athens, 478 B.C.) which stood on the Akropolis of Athens to commemorate the slaying of Hipparchos by Harmodios and Aristogeiton who were considered the founders of Attic freedom. The original statue by Antenor was carried off by Xerxes, whereupon the Athenians had a new group made by Kritios and Nesiotes. In the time of the Diadochi the earlier group was restored to Athens. Quite recently it has been held by archaeologists that this Naples copy goes back to the early original by Antenor. That this group does represent the tyrannicides is evident, in spite of its numerous false restorations. For example, a fourth century head of decidedly Lysippian type, resembling in Gallery C the head of the Ludovisi Ares, has been placed upon the body of the older of the friends instead of a bearded head somewhat like No. 111. The group has been identified by means of an Attic relief, several Attic coins and vase-figures reproducing this group in the same form.

Restorations: the figure with the cloak over the arm, both arms (correctly restored, only he probably held in r. hand bronze

sword, in l. the scabbard) and the head (see above); the other figure: both arms, the r. leg, and l. leg below the knee.

Overbeck, *Gesch. d. Gr. Pl.* i. p. 119 seq. figs. 17, 18. Mitchell, *H. A. S.* p. 286. Friederichs-Wolters, 121. *Jahrbuch d. k. Deutsch. Arch. Inst. Berlin*, 1888, p. 141. (Studniczka.)

- 109. Athlete preparing to box.** Marble. Copy from the same original as No. 110, which see. This statue, found in 1862 in the theatre of Dionysos at Athens, was formerly called 'Apollo on the Omphalos,' owing to the fact that a marble representation of the sacred Omphalos at Delphi was found not far from the statue. But it has been shown that the statue could not have stood on the Omphalos, the cast of which is here placed beside the statue.

Waldstein, *Journal Hellen. St.* i. p. 178, pl. 4; ii. p. 332; and *Essays A. Ph.* p. 323. Friederichs-Wolters, 219, 220.

- 110. Athlete preparing to box,** known as "Choiseul-Gouffier Apollo." Marble copy from bronze original. ?South Italian School, B.C. 475. Brit. Mus. Perhaps a copy of the famous statue of the boxer Euthymos by Pythagoras of Rhegium, which stood at Olympia. The statue would then mark the last stages of the Period of Transition to complete freedom, but very slight traces of Archaic art being noticeable in the severity of the statue as a whole and in the treatment of details, such as the hair, &c. But it must be remembered that this somewhat later (though not late Roman) *marble* copy does not reproduce exactly all the Archaic qualities of workmanship which, in the original, would probably correspond to the working of the Naples bronze head, No. 41.

Waldstein, *l. c.* Friederichs-Wolters, *l. c.* Mitchell, *H. A. S.* p. 664.

- 111. Bust of Pherekydes** (so-called). Marble, from Bronze. Probably Archaic, cir. 480 B.C. Found at Tivoli, 1779; now at Madrid. Interesting as very early portrait.

Restored: Nose, r. half of moustache, l. ear and half the r. ear, the breast with the spurious inscription.

Friederichs-Wolters, 231.

- 112. Girl starting in a foot-race at Olympia.** Marble statue in Vatican. There can be little doubt that this statue represents one of the victors in a foot-race held by maidens in honour of Hera at Olympia, the winner receiving a wreath of olive and a share of the heifer offered to Hera. The statue corresponds to the description in Pausanias (v. 16, 2). It has been

supposed by some that the statue is Archaistic; but it is far more probable that the work marks the close of the Period of Transition.

Restored: arms from middle of upper arm; (cf. bronze statuette Rayet, *M. d. l'A. A. I.* pl. 17, 3).

Visconti, *Mus. Pio Clem.* III. Pl. 27. Friederichs-Wolters, 213.

- 113. Hestia Giustiniani.** Marble, formerly in the Palazzo Giustiniani, now in the Museo Torlonia, Rome. This interesting work, which has been considered by some to be of the archaistic period, marks the full power of the simplicity of early Greek art. Owing to its similarity to some of the figures from the metopes and pediments of Olympia (notably Sterope from the Eastern pediment, No. 134) it has also been considered to belong to that School. This may possibly be, though the somewhat eclectic character of these Olympian pediments admits of influences from other Schools (South Italian?) and though the detail working is very different.

Restored: fore-finger of l. hand, originally holding a sceptre.

Galleria Giustiniani I. Pl. 17. Friederichs-Wolters, 212.

GALLERY B. Fifth Century Room.

The three main divisions of works contained in this room are: the works from Olympia, the sculptures from the Parthenon, and those due to Polykleitos.

In studying the first series—works from Olympia—it will be well to take a preliminary glance at the small restorations of the two pediments, (Nos. 125, 126) in order to realise the place of each fragment in the general composition. Two difficulties which exist in the determining of the date of these works must be shortly stated. It is a doubtful question whether the Western pediment at least, being the work of Alkamenes, who is called an associate of Pheidias, is not later than the sculptures of the Parthenon, while others maintain that these works belong to an earlier period. We decidedly hold the latter view. Secondly, it has been questioned, in spite of the evidence of Pausanias, whether Paionios of Mende, who is undoubtedly the sculptor of the Niké at the further end of the gallery, could possibly be the sculptor of the W. pediment of the Temple of Zeus, chiefly because of the supposed incompatibility of the styles. We hold that the differences

between the two works are differences of degree only, not of kind, and that as such they do not warrant us in discrediting the direct statement of an ancient authority.

Specimens of the pedimental sculptures of the Parthenon are arranged along the right side of this gallery, and a careful and leisurely consideration of each single figure will repay the student by bringing home to him the characteristics of the work of the Highest Period of Greek art as indicated above in the historical survey. The upper row of reliefs on the right hand wall is composed of specimens from the Frieze of the Parthenon. This frieze, it should be remembered, ran round the *outside* wall of the cella or body of the temple, and *inside* the colonnade which encircled the whole; and must not be confounded with the metopes which decorated the outside of the whole building above the columns.

The smaller series of reliefs below the Parthenon frieze are from Bassae in Arcadia. Some metopes from the Parthenon are in the second half (beyond the door) of the left hand wall. It is supposed by some that they bear traces of being the earliest in date, the pediments the next, and the frieze the last of the sculptural decorations of the Parthenon.

An array of sepulchral stelae (chiefly Attic) at the further end of this gallery affords examples—as has been stated—of the art immediately succeeding Pheidias.

The Amazons grouped together at the same end bear on the disputed question relating to certain statues executed by competing artists for the Temple of Artemis at Ephesus, for which Polykleitos is said to have won the prize. Works attributed to this sculptor are ranged along the left side of this gallery beyond the entrance into gallery C, in such a manner that the first of the figures of Doryphori nearer the further end, exemplifies most approximately the simple and severe character of his art, while the succeeding figures lose this simplicity more and more, and are infused with a general feeling of the elements of sentiment characterising the art of the ivth century represented in the next gallery, into which we enter between the Caryatides.

114. Boy. Marble (Parian). Found on Akropolis, south-east of the Parthenon in 1866. The head placed beside it (probably of Attic workmanship about 400 B.C.) was wrongly attached to the statue. ?Attic School, period of Transition.

Furtwängler, *Mittheil. A. I. Athen*, v. Pl. I. p. 20; Treu, *Arch. Zeit.* 1882, p. 70. Friederichs-Wolters, Nos. 490, 491.

- 115. Diskobolos.** Marble, from bronze. Original by Myron. School of Athens, circa 455 B.C. Restored, hand, nose and lips, part of chin. The head though antique is wrongly put on the statue. The copy nearest the original is the one formerly in the Palazzo Massimi at Rome. Here the head is turned so as to look back towards the right shoulder. Another copy found in 1791 in Hadrian's villa at Tivoli, is now in the Vatican. The cast of the statuette in the Antiquarium at Munich is placed in the central case (No. 221). The copy in our Gallery is from the Townley collection now in the British Museum. Ancient authors often refer to this work of Myron, and their accounts correspond to this marble replica, which however has lost some of the characteristics of early art in its transference into marble. But it well illustrates the rapid emancipation of art from the trammels of archaism through Myron, and marks the close of the Period of Transition.

Ancient Marbles, Brit. Mus. xi. Pl. 44. Friederichs-Wolters, 452. Mitchell, *H. A. S.* p. 293. Waldstein, *E. A. Ph.* p. 48.

- 116. Diskobolos.** Marble torso. Attic school, influence of Myron. Formerly Palazzo Valentini, Rome.
- 117. Athlete pouring oil into his hand.** Marble. Early Attic School, cir. 450 B.C. Another athlete with a head of Praxitelean type similar to this one is in the Glyptothek at Munich, also at Turin and at Petworth House. The type of the body has been referred by Brunn to Myronian influence. Once in the Chigi collection, Rome; now at Dresden.

Brunn, *Annali d. I. Roma*, 1879, Pl. vi. 3; Dütschke, *Bildwerke in Oberitalien*, iv. 53, 82; Michaelis, *Ancient Marbles in G. B.* p. 601, 9. Friederichs-Wolters, 463; Mitchell, *H. A. S.* p. 295.

- 118. Athlete with Diskos.** Marble, Attic School, attributed to Naukydes or Alkamenes. Found by Gavin Hamilton on the Appian Way two miles from Rome. Restored: fingers of r. hand. The moment here represented is the one immediately preceding the great effort in the next phase of throwing the diskos as shown in the Myronian statue. Here the athlete pressing his right foot on the ground is, as it were, swinging to and fro, in order at once to transmit the diskos into the r. hand, thus violently swinging his whole body round into the "distorted" attitude of the other

diskobolos, after which, with a leap of the whole body, the heavy diskos will be hurled to the greatest possible distance. Replicas: one in the British Mus., another at Duncombe Park.

Arch. Zeit. 1866, Pl. 209, p. 169 (Kekulé). Michaelis, *Anc. Marble G. Br.* p. 295, 2; Mitchell, *H. A. S.* p. 296. Friederichs-Wolters, 465.

119. Head and chest of athlete. See No. 118. Vatican.

120. The Satyr Marsyas. Marble from bronze. Myron, School of Athens, 460 B.C. He is starting back in surprise at the sight of the flute which Athene had thrown down. Restored wrongly as if dancing: left leg from knee downwards, forepart of r. foot, both ears. Found April 1823 on the Esquiline, Rome. The whole group, corresponding to descriptions in ancient authors, is fully illustrated by an Attic relief (No. 121), a vase-picture and a coin. Lateran Museum, Rome.

Rayet, *M. d. l'A. A.* v. 1. Benndorf und Schöne, *Die Antik. Bldwerke, Lateran. Mus.* p. 141, 225. Friederichs-Wolters, 454. Murray, *H. G. S.* i. p. 218.

121. Crater with relief of Athene and Marsyas. Marble. Relief probably copied from bronze group of the same subject by Myron. See No. 120. Athens, National Museum.

Arch. Zeit. 1874, Pl. 8, p. 93. (Kekulé.) *Mittheil. A. I. Athen*, v. p. 342. (Sybel.) Friederichs-Wolters, 456.

SCULPTURES FROM THE TEMPLE OF ZEUS AT OLYMPIA.

The Temple of Zeus was built by the architect Libon about B.C. 460. (For the question of date and a new hypothesis concerning Pheidias' work at the great statue of Zeus in this Temple see Loeschke, *Pheidias, Tod*, &c., *Hist. Untersuch. Arnold Schüfer gewid.*, Bonn, 1882, p. 43). The sculptured decorations consisted of Metopes and Pediments (for these ornaments see description of Parthenon Marbles below and fig. 2.) The Metopes were 12 in number and were not placed as in the Parthenon over the pillars above the outer peristyle, but corresponded rather to the position of the Parthenon frieze, i.e. on the outer wall of the *cella*. Only that here they did not run round the whole temple: merely six being placed at either end (*Pronaos* or front portico and *opisthodomos* or back portico). The subjects represented in these metopes were the labours of Herakles. Of these there are only three specimens in the gallery.

Reduced restorations of the Pediments by the sculptor Grüttner of Berlin are here given (No. 125) the Eastern Pediment, (No. 126) the Western Pediment. According to Pausanias (v. 10, 6), the Eastern Pediment was the work of the sculptor Paionios of Mende, a town in the Thracian Chersonesus, and represented the preparation for the mythical chariot race between Pelops and Oinomaos, king of Pisa in Elis, the prize being the king's daughter Hippodameia (or Deidamia). The Western Pediment was by Alkamenes, the contemporary and associate of Pheidias, and represented the battle between Centaurs and Lapiths at the wedding of Peirithoos, in which the Centaurs were routed by the Lapiths under the leadership of Theseus.

Besides the official publication of the discoveries as they came to light (*Ausgrabungen zu Olympia*, Berlin, 1876—81, to the plates of which reference will here be made) the text-books on the history of Greek Sculpture in German and English, such as Overbeck, Murray, Mrs Mitchell and Perry, contain more or less adequate accounts of these discoveries and of the archaeological questions they suggest. An interesting account of the whole discoveries has been given in a monograph on Olympia, *Das fest und seine stütze* by Adolf Boetticher (2nd Edit., Berlin, 1885). But we must look forward to the final and comprehensive official publication which has been promised by Prof. Treu, who for several years presided over the work of excavation. Until this work has appeared and, it is to be feared, even after that, some of the most important questions of attribution and interpretation cannot be finally settled.

As to the attribution, doubts have been maintained, in spite of the definite words with which Pausanias ascribes the Eastern pediment to Paionios and the Western pediment to Alkamenes, whether the ancient author was correct in his attribution. Among the various causes for this doubt we may here mention the inferior execution of the single statues, especially when compared with the almost contemporary figures from the pediments of the Parthenon: the indefiniteness and superficial modelling of texture in the nude, so unlike the firm and truthful rendering of the muscular forms of the Parthenon marbles (cf. for instance the river god Kladeos, No. 135, with the remarkably similar river god Kephissos from the W. pediment of the Parthenon, No. 150), furthermore, in the drapery, the superficiality, want of depth of the fold grooves when compared with the deep cutting and concise relief of the Parthenon sculptures, the uniform roundness of the convex folds as compared with the firmness of line in the Parthenon sculptures; the capricious and meaningless irregularity of the folding when the broader surfaces are to be relieved by creases, compared with the systematic variety which gives texture and life to the drapery in the Parthenon

figures. All these peculiarities appear to point on the one hand to the absence of, or the breaking loose from, thoughtful traditions in plastic technique and, on the other hand, to a mere superficial feeling for form in its surface appearance,—to a more pictorial as contrasted with a more sculpturesque feeling for and treatment of form. Then too within these irregularities there are reminiscences of a severity in the *composition* of lines (cf. the drapery of Sterope, No. 134) almost approaching to archaic conventionality. Finally, the discrepancies between the execution of the figures from the E. pediment, ascribed to Paionios, and that of the winged Nike (No. 273), undoubtedly by this artist (see the extant inscription belonging to it), appeared so great that it was thought that Pausanias must have mistaken the pediment for the Akroterion (a figure of Nike surmounting the point of the gable of this temple), the work of the same artist. It was also difficult to conceive how the artist of such works as of the other or W. pediment could ever have been considered by the contemporaries in the light of a rival of Pheidias, a position which Alkamenes at some period of his life held. But it appears to us, that, as regards Paionios, the Nike, which was made nearly 40 years later than the E. pediment, still bears the marks of the peculiar rotundity and folding of the figures of the eastern pediment only greatly perfected: in other words, we hold that *a priori*, the style of the Nike would correspond to a work we should naturally expect of an artist working the pedimental figures in 460 B.C. after his artistic career in those pregnant years of artistic advance from 460 B.C. to 424 B.C. And as regards Alkamenes, Brunn has drawn attention in Renaissance times to the relation between Francia and Raphael (similar instances abound in modern times) to show how an older artist may develop and change his manner when coming under the influence of the genius of a somewhat younger contemporary. We can therefore see no grounds for doubting of the definite testimony of Pausanias as regards the attribution of the pediments to Paionios and Alkamenes.

As regards the interpretation of the single figures in the pediments still greater difference of opinion exists, owing to the confusion in a few instances of the enumeration of Pausanias, and the fact that some of the figures, found in different regions of the Altis, are in a very fragmentary condition, so that we now have several conjectural restorations of the groups, and interpretations of the single figures.

The Western pediment: of this three restorations exist by Treu, Curtius, and Kekulé. The three are given by Kekulé (*Rheinisches Museum f. Philolog.* N. F. xxxix. pp. 481 seq. Taf. III.). We have here adopted the restoration of Curtius. The various renderings may be read in the works referred to, as well as in the recent article of Flasch on Olympia in Baumcister's *Denkmüller d. class. Alterth.* III. pp. 1104).

According to the restoration here adopted, the centre of the pediment is occupied by Zeus, the beardless warrior to the l. of Zeus is Pelops, to the l. of Pelops, the female figure is Hippodameia, the figure crouching at her feet in front of the horses is the charioteer Myrtilos (though according to others Myrtilos is to be found in the corresponding figure on the other side of the pediment), the bearded warrior on the r. of the centre is Oinomaos, the female figure beside him is Sterope, the groom crouching at her feet below the horses being Killas. We hold that after these figures there is a marked subdivision of the whole composition to which, as in the case of the W. pediment of the Parthenon, the distinct nature of the figures in meaning and function corresponds; and we thus hold that all the figures to the l. and r. of the horses are personifications of nature fixing the locality in which the central scene is enacted as no doubt whatever exists that in the figure in the extreme r. angle we have the river god Kladeos and in the l. the river Alpheios, which together define the site of Olympia (see Waldstein, *Journal Hellen. St.* v. pp. 195—204: *E. A. Ph.* p. 423). This view has been adopted by Loeschke (*Dorpat Program.* 1885): but we cannot follow him in his bold attempt to make the definite figures definite localities, assigning them their names. At present the commonly accepted view brings the figures immediately behind the horses into some relation with the horses, though the bearded old man on the r. has most supporters as being a mantis or seer, while the crouching youth and maiden on either side between these figures and the river gods have no satisfactory explanation unless they be considered personifications of nature.

The central figure of the E. pediment is considered by most authorities to be Apollo, to the r. and l. of Apollo are bold groups of Centaurs struggling to carry off female figures and opposed by Lapiths. It will suffice to remark that in the first Lapith on our l. Peirithoös has been identified, while the first Lapith on our r. wielding the axe is supposed to represent Theseus, both these identifications corresponding to the description given by Pausanias. The crouching figures at the extreme angles represent local nymphs: while the figures in front of them towards the centre on either side are supposed to be old slaves or attendants of the women about to be carried off by the Centaurs. (Treu has quite recently endeavoured to show that these two figures on either side were ancient restorations several centuries after the original construction of the pediment.)

We would finally draw attention to the fact that colour was very copiously used in the drapery, hair, &c. of these pedimental figures and that their general appearance was accordingly more living.

- 122. Metope**; Herakles subduing the Kretan Bull. Marble. Temple of Zeus. Upper half, found by the French in 1829; now in the Louvre; the rest at Olympia.

Ausgr. v. 17.

- 123. Metope**; Herakles presenting the Stymphalian birds to Athene. Marble. Temple of Zeus. Figure of Athene, found by the French in 1829; now in the Louvre, the other fragments at Olympia.

Ausgr. II. 26 b.

- 124. Metope**; Herakles, Atlas, and Hesperid. Marble. Temple of Zeus. Olympia.

Ausgr. I. 26.

- 125. Reduced restoration of the East Pediment of the Temple of Zeus**, by Grüttner of Berlin, representing the preparations for the chariot-race between Oinomaos and Pelops. The original by Paionios of Mende, cir. 450 B.C.

- 126. Reduced restoration of the West Pediment of the Temple of Zeus**, by Grüttner of Berlin, representing the fight between the Centaurs and Lapithae at the wedding of Peirithoos. The original by Alkamenes, cir. 450 B.C.

Ausgr. III. 26, 27.

- 127. River God, Alpheios.** Marble. E. pediment, Temple of Zeus. Olympia.

Ausgr. I. 23, 29 A.

- 128. Fragment of Head of Amazon**, from Metope. Temple of Zeus. Olympia, representing Herakles subduing Hippolyte, Queen of the Amazons. Olympia.

Ausgr. IV. 13 A and v. 14, 15.

- 129. Head of Lapith woman.** Marble. W. Pediment, Temple of Zeus. Olympia.

Ausgr. II. 9.

- 130. Torso of Zeus.** Marble. E. Pediment, Temple of Zeus. Olympia.

Ausgr. III. 18 and II. 5.

- 131. Head of Pelops.** Marble. E. Pediment, Temple of Zeus. Olympia.
Ausgr. II. 4.
- 132. Head of Youth.** Marble, probably from one of the Metopes of the Temple of Zeus. Peloponnesian School. Cir. 450 B.C. Olympia.
Ausgr. v. 16.
- 133. Head of Hippodameia** (daughter of Oinomaos). Marble. E. Pediment, Temple of Zeus. Olympia.
Ausgr. v. 12.
- 134. Sterope** (wife of Oinomaos). Marble. E. Pediment, Temple of Zeus. Olympia.
Ausgr. II. 6.
- 135. Head of Kladeos** (River God). Marble. E. Pediment, Temple of Zeus. Olympia.
Ausgr. IV. 6.
- 136. Old Man** (local personification?) Marble. E. Pediment, Temple of Zeus. Olympia.
Ausgr. I. 17—19.
- 137. Face of fallen Centaur.** Marble. W. Pediment, Temple of Zeus. Olympia.
Ausgr. III. 27 D and v. 13 B.
- 138. Deidamia**, carried off by Centaur. W. Pediment, Temple of Zeus. Olympia.
Ausgr. II. 23, 24.
- 139. Apollo.** Central figure. W. Pediment, Temple of Zeus. Olympia.
Ausgr. III. 10, head only II. 21, 22.
- 140. Fragment of Head.** W. Pediment. Olympia.
Ausgr. II. 17.
- 141. Lapith woman in grasp of Centaur.** W. Pediment, Temple of Zeus. Olympia.
Ausgr. II. 14, III. 28.
- 142. Head of a Centaur.** W. Pediment, Temple of Zeus. Olympia.
Ausgr. II. 25.

143. Nymph, or personification of the soil. W. Pediment. Olympia.

Ausgr. II. 11, 12.

THE SCULPTURES OF THE PARTHENON.

For special books for the Parthenon (besides the chapters on Pheidias in the text-books recommended above) Sculptures among many, the reader may be referred to Michaelis, *Der Parthenon* and Waldstein, *Essays on the Art of Pheidias*. A very interesting historical account is given by De Laborde, *Athènes aux xv^e et xvii^e siècles*, 1854. A very readable short account is given in Collignon, *Phidias*, Paris, 1886.

The Parthenon, it is generally held, was completed in the year 438 B.C.; it appears to have remained in its original condition until the 5th or 6th century of our era, when it was converted into a Christian church, at first of St Sophia, then of the Virgin Mary. With this change in its destination the alterations concerned chiefly the interior of the building. The entrance was transplanted from the east to the west, an apse was built at the east end and two niches were placed in the tympanum of the western pediment. At the beginning of the 13th century it was converted from a Greek orthodox into a Roman Catholic Church, and in 1458 it was turned into a Turkish Mosque, a minaret being added to the W. end of the south wall. On the whole the building and the sculptured decorations remained comparatively intact, until the latter part of the 17th century, when all nationalities combined in destroying it. It was in September of the year 1687, during the war between the republic of Venice and Turkey, that the Venetian general Francesco Morosini with an army, chiefly of mercenary troops of all nationalities, under the immediate command of Count Koenigsmark, a Swedish general born in Westphalia, laid siege to Athens and bombarded the Akropolis, whither the enemy had withdrawn. The firing was without much effect until, upon hearing that the Turks had stored powder in the Parthenon, on the 26th of September 1687, at seven o'clock in the evening, a German lieutenant under the command of De Vannis succeeded in sending a shell through the roof of the Parthenon which ignited the powder and rent the great temple asunder, heaping fragments on either side.

Even after this period there was great danger of a further mutilation of the remaining ruin and fragments, and we hear from Hobhouse (*Journey* I. 347), at the beginning of this century that "it is certain that if the Turks remain many years longer in possession of Athens, every

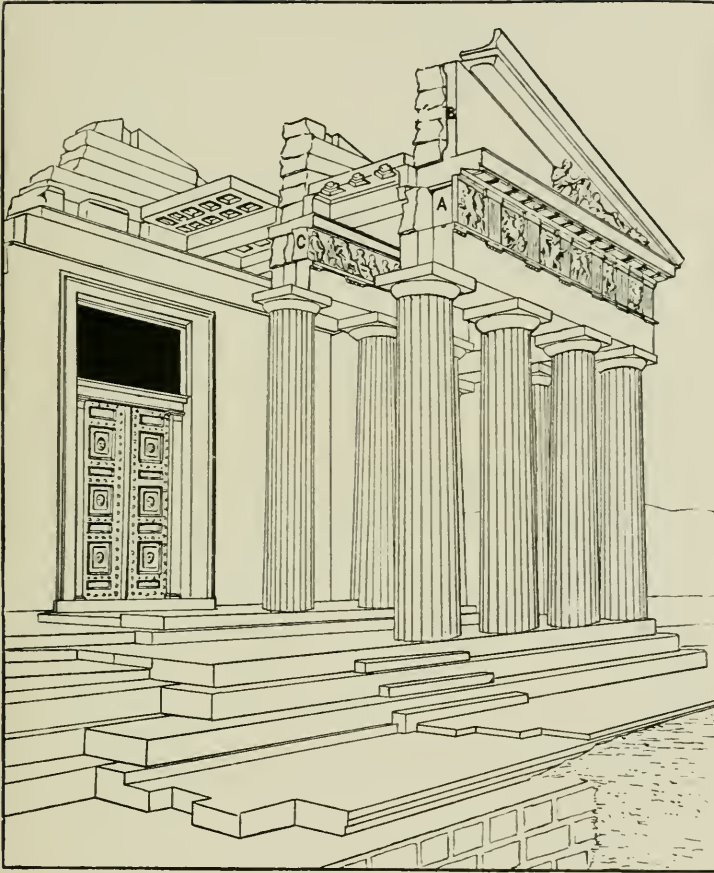


FIG. 2. THE PARTHENON.

- A. METOPES.
- B. PEDIMENT.
- C. FRIEZE.

To face p. 38.]

valuable antiquity will be entirely destroyed." In the year 1800 Lord Elgin, then British Ambassador to the Porte, having received by firman permission to examine, draw and take casts of, and if he liked also to carry off, some old blocks of stone with inscriptions and figures (to the latter part of which permission no doubt the widest interpretation was given), began his work of carrying off the Parthenon marbles. After years of the greatest vicissitudes, occasioning a vast expenditure of money on the part of Lord Elgin (part of the cargo having been wrecked off Cerigo and having to be recovered out of the sea, the work of three years), with the most distressing intrigues at home and from the French, who, as his rivals in this matter, and political enemies, held him captive for several years, the sculptures finally reached England in the year 1812. Lord Elgin was forced to sell the collection and offered it to the nation for the sum he had actually expended, but it had to be kept, stored and exhibited until the year 1816, when the most painful discussions and wranglings took place in the Houses of Parliament. At last the collection (the cost of which to Lord Elgin was estimated at £74,240, and the actual value of which can hardly be estimated in figures however high), was bought by the nation for £35,000, and now forms the chief treasure of the British Museum.

Though the notices in ancient authors concerning the Parthenon are practically confined to the two short passages in Pausanias (I. 24, 25, &c.) telling us that the E. pediment contained a representation of the birth of Athene and the W. pediment the strife between Athene and Poseidon for the patronage of the Attic land, and the sculptures are nowhere ascribed to Pheidias, we have every reason to attribute at least the design for the sculptured decoration of the Temple to the great Attic sculptor of the period who made the gold and ivory statue within it and was the superintending artist placed by Perikles over all the great public works undertaken by him.

The sculptured decorations of the Parthenon (see fig. 2) are I. the Metopes, II. the Pediments, III. the Frieze. The accompanying figure shows by means of the letters the position occupied by each of these three members of this Doric temple.

I. *The Metopes* (a in the figure). The Metopes are the square slabs placed above the massive blocks (architrave) stretching from pillar to pillar and divided from one another in the Doric order by the grooved rectangular projections called triglyphs. These Metopes in the early structures, before the building was surrounded by a free colonnade, served as window openings, but in the peristyle temple they were closed by stone slabs generally decorated with reliefs. Of these Metopes the Parthenon contained 92, namely 14 each at the front

and back (E. and W.), and 32 each on the N. and S. sides. Of these 41 are still *in situ*, mostly in a very mutilated condition, while most of the remaining ones are at the British Museum.

It appears that the Metopes of the E. and W. contained representations of the battles of gods and giants and of Lapiths and Amazons; on the N. side were probably represented scenes from the destruction of Troy, undoubtedly interrupted by Metopes containing Centaur battles, while on the S. side the Centaur battles formed the chief subject, this series being interrupted by other scenes that have as yet not been identified.

The Metopes, though as a whole showing a marked style, differ considerably among themselves, so that it is held by some that the actual execution fell to artists who permitted earlier influences, such as that of Myron, to assert themselves, while others hold that the Metopes mark the early development of Pheidias himself and illustrate a gradual advance in the invention and execution of the artist. The specimens here given (Nos. 144—149) will illustrate this.

- 144. Centaur Metope** (from the South side), the Centaur seized by the Lapith from behind, who has placed his knee on the quarters of the horse part and is seizing the Centaur's throat with his r. hand. The head of the Centaur must have been turned backwards towards the Lapith, while in his r. hand he must have held some bronze vessel or implement, judging from the traces of its fixing. Michaelis (p. 127) places this Metope in the third or highest division of the Metopes with regard to its freedom and perfection; to the writer this Metope appears more properly assigned to the second division immediately preceding the highest group. With all the power in the modelling and composition, especially as regards the treatment of the human portion of the Centaur, the work as a whole does not possess the vigour and vitality of the later examples (cf. No. 146), and the cloak of the Lapith has not yet been used as a means of adding to the expression of movement.

Michaelis, Pl. III. 3.

- 145. Centaur Metope** (from South side). This Metope is placed by Michaelis in the second division, but to the writer's mind it is one of the most representative specimens of the earliest or first division, the composition is thin, lifeless and comparatively wooden, the artist has not yet learned adequately

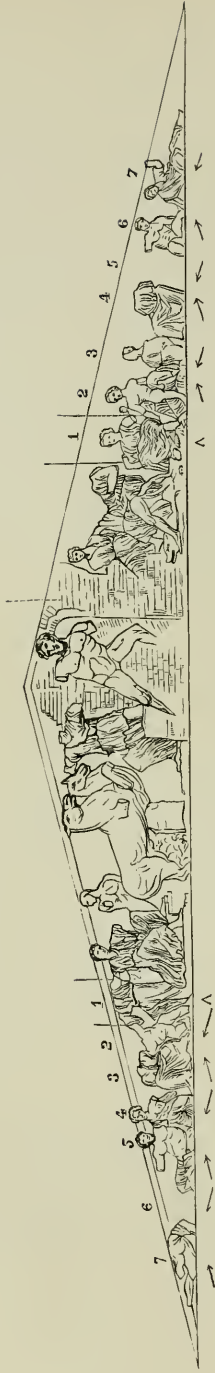


FIG. 3. WESTERN PEDIMENT OF THE PARTHENON.

To face p. 41.]

to fill the square space of the Metope and to represent the figures as not separate but in complete interaction.

Michaelis, Pl. iv. 32.

- 146. Centaur Metope** (from South side). This is one of the finest extant Metopes of the third division. The heads of both the Lapith and the Centaur have recently been discovered and complete a composition in which the concentrated interest of the moment is most powerfully expressed. The head of the Lapith, now in the Louvre at Paris, was identified by the writer.

Michaelis, III. 7. Waldstein, *E. A. Ph.* pls. I, II.

- 147. Centaur Metope** (from South side). Here the Lapith is vanquished. Note the slight expression of pain in the face of the Lapith: further than this the art of the best period does not go in the expression of emotion. This Metope is placed by Michaelis in the first division; the writer is certainly inclined to put it well on into the second.

Michaelis, Pl. iv. 30.

- 148. Centaur Metope** (from South side). This Metope in spite of some hardness in the modelling, as for example the bent leg of the Lapith, appears to the writer to mark a period in which both Centaur and Lapith are somewhat idealised and wholly free from grotesqueness, and he would therefore place it in the third division, though Michaelis places it in the first.

Michaelis, Pl. III. 4.

- 149. Centaur Metope** (from South side). This Metope represents in the most perfect manner the story of the triumphant Centaur, not only in the action and composition of the prancing monster, but in every detail, such as the bold swirl or twist of the drapery and the lion's skin. Note also the fractured remains of the piece of drapery at the top of the Metope to the l. of the Centaur's head.

Michaelis, Pl. III. 28.

II. *The Pediments* (b in the fig. 2). The Western Pediment, fig. 3, restored after Carrey's drawing. The myth here represented is as follows.

"Athene and Poseidon both claim the patronage over the land of

Attica; their claims are to be decided by some token, symbol or sign of their power; and, according to various traditions, the judges who are to decide which of these tokens contains the weightiest claim to the patronage are either the Olympian gods, or Kekrops the hero-king of Athens with his family, or the Attic people itself. The symbols of power are, generally, for Athene the sacred olive-tree which she planted on the sterile rock of the Acropolis, and for Poseidon the spring of salt water which he caused to issue from the rock by striking it with his trident. Other traditions refer to the creation of the horse. Finally there is a further development of the myth, according to which Poseidon, enraged at his defeat, attempted to flood the land and threatened destruction to the olive, but was defeated by Athene. It is almost universally acknowledged that the olive and the salt spring were the tokens by which the patronage was to be decided, and that this myth was represented in the pediment. Where the authorities chiefly differ is in deciding whether the incident represented in the pediment, was, in the first place, the creating of the tokens themselves, the actual contest: or secondly, the moment succeeding the contest, the tokens having been produced and the contest decided. In the latter case Athene would in the pediment be either driving back Poseidon; or she would be raising her arms in exultation as if claspng the land, while Poseidon retires humiliated; or, finally, Hermes having brought the news of the Olympian decision to Athene on the one side and Iris to Poseidon on the other, Athene would be retiring to her chariot led by Nike, and Poseidon to his, led by Amphitrite. It will be evident that as one or other view is taken as to the particular form of the myth represented, so will the figures on either side of the central group of the pediment be interpreted. According to some, then, the act takes place in the presence of the assembled gods, and we have, with the exception of the river-gods at either angle, which all interpreters are agreed upon, an assembly of great gods on either side, according to others the Attic gods, or Kekrops with his daughter, or (the most common view) the followers of Athene, were on the one side, and the marine deities and the nymphs, the followers of Poseidon, on the other."

Archaeologists have differed considerably as to the single figures in this pediment (cf. Michaelis, p. 180; *Guide to Parthenon Sculptures in British Museum*, p. 32). The names given in the British Museum are the following;—the centre is occupied by Athene and Poseidon, to the left are the horses drawing Athene's chariot which is driven by Nike, (about these figures there is no doubt), between Nike and the horses the nude male figure is called Hermes, the figure on the other side corresponding to Nike is called Amphitrite, who led the chariot of

Poseidon, while the female figure corresponding to Hermes on this side is called either Iris or a Nereid.

So far there is little doubt. Nor is there much doubt concerning the figures at the extreme angles of the pediment, which are generally admitted to be, on the l. the river god Kephissos with a nymph not extant, and at the r. angle the nymph (Kallirrhoe) with the river Ilissos crouching beside her. The real doubt exists with regard to the remaining figures at either side. No. 1 on the l. is called by Michaelis and others Kore holding the boy Iakchos (No. 2), who is turning towards the seated female figure Demeter (No. 3), while Nos. 4 and 5 are called in the British Museum, Pandrosos and Kekrops, and by Michaelis, Hygieia and Asklepios. The corresponding figures on the other side are called (No. 1) Leucothea with Palaemon and Eros in her arms, (No. 2) Aphrodite in the lap of (No. 3) Thalassa, No. 4 being a Nereid. The other system of interpretation, first formed by Brunn (*Sitzungsberichte d. K. bayr. Akad. d. Wissenschaften*, 1874, Vol. II. pp. 1—65), makes all the figures on either side of Nike and Amphitrite partake of the nature of the river-gods at either angle, considering them personifications of Attic locality. Though the writer has come to the same general conclusions he cannot follow Brunn in the definite names he assigns to these figures, such as Parnes, Kithaeron, Cape Kolias, &c. Of this pedimental group, fortunately drawn by Carrey as here given in 1674, before the destruction of the Parthenon, only more or less fragmentary remains of Athene, Poseidon, Hermes, Amphitrite, perhaps Nike, and of 1, 6 and 7, r. and 4, 5 and 6 l. are extant in the British Museum.

- 150. River-god, Kephissos.** West pediment of the Parthenon. Pheidias 440 B.C. This, one of the most famous specimens of Greek sculpture extant, shows the combination of perfect modelling and grandeur which marked the art of Pheidias, and displays the care which was bestowed even upon works of mere decoration. Note for instance the remains of finish even on the back of the statue, which could never be seen when *in situ*. British Museum.

Michaelis, Pl. 8 A. p. 192.

- 151. Iris,** from W. pediment of the Parthenon. Pheidias, 440 B.C. This figure is commonly supposed to be the winged Nike in the Eastern pediment, and much can be urged in favour of this view and against the opinion here held that this torso (of which the bare thigh has been discovered by Mr Watkiss Lloyd), is the figure of Iris to the right of Poseidon in the Western pediment. British Museum.

Michaelis, Pl. 6 J. *Guide Sculpt. Parthenon, Brit. Mus.* p. 15.
Waldstein, *E. A. Ph.* p. 151.

The Eastern pediment, fig. 4.—The subject represented in this pediment was, according to Pausanias, the birth of Athene. We cannot believe that the moment represented was that of the actual birth of Athene out of the head of Zeus, an incident sometimes quaintly rendered on Archaic vases; nor can we believe that it was that immediately preceding the birth. It must have been the scene immediately succeeding the birth, when Athene stands fully armed before her father and the admiring gods, as described in the Homeric hymn to Athene.

In Carrey's time the centre of the pediment was no longer extant, and he could only give the figures at the wings as here rendered in fig. 4, but there can be little doubt that the centre of the pediment was occupied by Zeus and Athene with the chief Olympian gods and goddesses to their left and right.

Of the most important attempts at a restoration, whether in words or in drawing, of the whole of this pediment, reference may be made to the following: Quatremère de Quincey, *Restitution des deux Frontons, &c.* in *Monuments et Ouvrages, &c.* 1829: Welcker, *Alte Denkmäler*, I. p. 67: Cockerell, *Description of the Collection, &c. British Museum*, VI. pl. 21, p. 13: Watkiss Lloyd, *Trans. of R. S. Literature*, 2nd Ser. VII. p. 1 seq. (1863): Petersen, *Kunst des Pheidias*, p. 105, 156 (1873): Schneider, *Die Geburt der Athena*, in which six restorations are given.

In fig. 4, all the extant figures from this pediment, now in the British Museum, are given, with the exception of a nude male torso at Athens (Michaelis, VI. H. *Guide Brit. Mus.*, Prometheus or Hephaistos, p. 16), and the torso of Nike (?), which has here before been ascribed to the W. pediment. No. 1 l., the draped female figure rapidly striding towards the angle, is admitted by all to represent Iris, the fleet messenger of the gods, bringing the news of the great event from the dwelling of the gods to the figures seated in the angle. In the case of this, as in that of the W. pediment, there are two main groups of interpreters, those namely, who see in the figures of the angles gods or heroes, and those who consider them to form subdivisions of the composition as a whole, clearly to be distinguished from the central group, and to be personifications of nature in keeping with the character of the chariot-driving figures at the extreme angles, which are admitted by all to represent the sun god and moon goddess. This latter view is held by the writer. Accordingly the seated figs. 2 and 3 l. would be, after Brunn, the two Horae who watch the gates of Olympos, while the reclining nude male figure 4 l. would be the mountain god Olympos, while the hitherto generally accepted interpretation for the two female figures has been Demeter and Persephone, and for the male figure

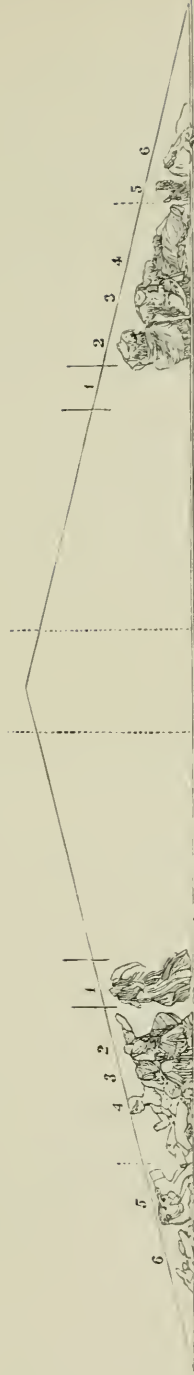


FIG. 4. EASTERN PEDIMENT OF THE PARTHENON.

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Theseus, Dionysos, or Herakles. As has been before said, Nos. 5 and 6 l. are universally admitted to represent Helios, the sun god, driving his chariot. No. 2 r. thus represents Hestia, the goddess of the human hearth, while the female figure 4 r., reclining on the knees of her seated companion 3 r., is the sea, Thalassa resting in the lap of the earth Gaia. The current names given to these three figures are the Three Fates, who were supposed to be present at the birth, and are thus figured on late reliefs in Madrid and Dresden (Nos. 248 and 249): or, according to Petersen, Peitho the attendant of Aphrodite, resting on her knees; or finally, according to Brunn, personifications of clouds. Again 5 and 6 r. are admitted to represent Selene the moon goddess driving her chariot.

The reader must remember that in the W. pediment the myth represented shows Athene in her *local* association with Athens; while in the E. pediment the birth of Athene from the head of Zeus has an universal association with mankind, and, as the clear atmosphere is born out of the King of Heaven, with the physical world. The one scene is local, the other cosmical, as the river gods with nymphs framing the one scene, and the sun and moon framing the other *certainly* indicate, and the remaining figures *probably* do.

It must finally be remarked that the prevailing difference of opinion in assigning definite names to the single figures of these pediments is due not only to the fact that we have no passage in ancient authors mentioning them, but that the fragmentary condition of the statues has not even supplied us with the attributes they held in their hands, which made their meaning clear to every child in ancient Athens.

152. Head of one of the horses of Selene (from the E. pediment).

The head projected over the cornice, double holes behind the ears, on the nose, between the eyes and the mouth and on the inner corner of the mouth show where a metal bridle was affixed, small holes on the crest of the mane indicate the presence of some bronze ornamentation. This head has ever been held as the instance of sculpture in which the combination of actual truth to nature on the one hand and the insistence upon the broad, important and general features with the avoidance of purely individual and ephemeral traits upon the other, has been most successfully attained. Goethe says of it, "whether created by the imagination of the artist or seen by him in nature it seems the revelation of a prototype: it combines real truth with the highest possible conception." British Museum.

Michaelis, Pl. VI. o.

- 153. Thalassa and Gaia**, commonly called two of the Three Fates (from the E. pediment). Here the perfection of the modelling of the texture of drapery and the nude has been attained, and this not at the cost of the general breadth of composition. As regards the varied treatment of drapery, notice the folds of the cloth upon which Thalassa is reclining, with its broader surfaces, the more elaborate folding of the upper-garment round the legs, and the varied play of smaller creases of the under-garment as it covers the breast, against the nude texture of which it is set off in bold contrast. Petersen (*K. Ph.* p. 131) has well described this figure: "the body is full of glowing life, as fresh and warm as marble can be, and the folds, the stronger ones of the mantle as well as the more delicate ones of the under-garment, play about the forms with a thousand-fold movement, especially over lap and bosom, like softly rippling waves of limpid water over its clear and lucent bed." To one familiar with the landscape of Greece, as he stands on the Akropolis and sees the sea locked in the embrace of the encircling land,—familiar too with the ancient Greek mind, not only in art but also in literature, in which phenomena of nature are transcribed into human forms,—this interpretation will naturally suggest itself. British Museum.

Michaelis, Pl. VI. LM. Waldstein, *E. A. Ph.* Essay 5.

- 154. Hestia** (from E. pediment). The common view makes her one of the Three Fates; the left arm of this figure was probably raised behind the shoulder of Gaia and there held a sceptre; the simple and almost solemn attitude of this figure would well correspond to the nature of Hestia. The whole of this side of the pediment, which is shown to mark a descent from the heights of the gods by the downward action of the horses of the moon setting at the horizon, brings us to the home of man, the earth and the sea, personified in these three figures. British Museum.

Michaelis VI. K. Petersen, *K. Ph.* p. 142.

- 155. Iris** (from E. pediment). The fleet messenger of the gods, rapidly descending from their abode to proclaim the birth of Athene, is here represented as a youthful female figure, clad in the Doric chiton, open at the sides. A short mantle is flapping back in the wind owing to her rapid motion, the indication of

which is powerfully expressed in the whole composition; still the general lines are broad and simple, and run more or less uninterrupted in long sweeps down the whole length of the figure; cf. for the treatment of a similar subject a century later, the bold work in the statue of a Scopasian Niobid (No. 323 in Gallery C) where the sweep of vertical folds is intersected by the drapery, borne horizontally across the figure by the wind. British Museum.

Michaelis, Pl. VI. G.

- 156. Two Horae** (from E. pediment), commonly called Demeter and Persephone. The first of these two figures—the guardians of the gates leading to the dwellings of the gods (*Il.* v. 749),—in her more erect attitude and gesture, manifests the attention she is giving to the news brought by the messenger god Iris; the other figure, leaning on her shoulder, has not yet completely realised the importance of the scene enacted in the centre. Both these figures again manifest in a high degree the characteristics of Pheidias art. British Museum.

Michaelis, G E and F. Brunn, *Sitzungsberichte* &c. 1874, 2, p. 1—65.

- 157. Olympos** (from E. pediment), commonly called Theseus. This supreme type of youthful strength and vitality, reclining on a skin spread over a rock with his back turned towards the centre, does not yet display any interest in the central representation, but is as it were turned towards the rising sun, the first rays of which strike him in his lofty position; this alone makes it difficult to consider him as a god or hero immediately connected with the central action. This statue, in comparatively perfect preservation, is universally acknowledged, alike by artists and by the outside world, to represent the highest stage of broad and monumental art in the representation of the nude male figure. British Museum.

Michaelis, Pl. VI. D. Waldstein, *E. A. Ph.* p. 142 seq. and 173 seq.

- 158. Helios with his horses** (from E. pediment). At the extreme angle of the pediment the neck, arms and shoulders of Helios the sun god (Apollo must have been present in the centre) rise out of the sea (shown by the waves indicated on the plinth supporting Helios as well as the horses) and before him the heads and necks of his horses are advancing towards the centre; though there are but small portions of the figures of horses and man, the bold upward motion is completely

indicated, and the artist has thus clearly suggested that the scene represented in the pediment takes its beginning at this side and concludes at the other end, and moreover the upward movement of the horses of Helios shows that the locality of the scene rises to the centre on this side, while on the other side the downward movement of the horses clearly indicates that from the centre onward the locality of the scene descends to the r. angle. British Museum.

Michaelis, Pl. VI. A and B.

III. *The Frieze*, c. in fig. 2. This frieze in low relief ran round the top of the outer wall of the cella of the Temple, yet within and below the roof of the colonnade surrounding the temple, the distance from the walls to the columns (exclusive of these) varies from 9'7" to 11'7". The colonnade itself was paved with white marble, and the frieze was placed 39' above the pavement and was immediately below the ceiling of the colonnade.

As the entablature above the outer columns descended 4'9" below the lower edge of the frieze as it was placed on the wall, the frieze could only receive its light diffused between the columns and reflected upwards from the pavement of the colonnade. Owing to this circumstance, as well as to the peculiar position of the spectator when looking at the frieze standing within the columns, the artist was forced to keep his relief very flat, so that it only rises 1 $\frac{3}{4}$ " from the background, and at the highest points only 2 $\frac{1}{4}$ "; moreover it is owing to these circumstances that the relief was kept lowest in the lower parts of the frieze and highest in the upper parts, where even sometimes the background is sunk to gain a bolder relief. The frieze was over 522' in length, running round the four sides of the temple.

The subject represented on the frieze is generally admitted to be the Panathenaic procession. The ancient festival of Panathenaia (which was supposed to have been founded by Erichthonios in mythical times, when he also dedicated the carved wooden image of Athene Polias, and is said to have been renewed, receiving a political significance, by Theseus,) was celebrated once every year during the last ten days of the month Hekatombaion (ending with the birthday of Athene, the 28th day of the month, about the 12th of August). It was in honour of Athene Polias, and along with the sacrifice it consisted of gymnastic and hippic games, and the dedication of a *peplos* or cloak. In this latter ceremony we are told that maidens bearing offerings and men carrying olive-branches took part. Peisistratos gave greater splendour to this festival by ordaining that the ceremonials should be more magnificent in every fourth year (corresponding to the third year of

each Olympiad), he created the distinction between the lesser or yearly and the greater Panathenaia or *Pentacteteris*.

The celebration of the greater Panathenaia differed from that of the lesser ones, chiefly in that all the ceremonies were carried out on a more brilliant scale, and so for instance while in the yearly festival the old *peplos* was merely restored and re-dedicated to the goddess, on the new festival she received a new *peplos*, saffron or purple in colour, with an embroidered border representing scenes from the battle between the gods and giants, the work of maidens who were chosen for this purpose from the Athenian nobility as a great mark of distinction. The festival lasted for several days, during which religious sacrifices and the various games were performed, the hippic games with the horse races being near the last day, the literary contests on the first. On the eve of the last day (*ἑορτή*) there was a great nocturnal feast (*παννυχίς*), with torch-races, dances, and songs; the climax of the whole feast was the procession which started at sunrise on the last day, the birthday of Athene, from the outer Kerameikos, passed through the Dipylon, the Dromos, and the chief street of the inner Kerameikos, to the market-place, then to the Eleusinion, to the N.E. corner of the Akropolis, to the W. and through the Propylaia to the Temple of Athene Polias, upon whose altar the hecatombs offered by Athens and its dependent states were sacrificed, and a great banquet concluded the whole festivity.

The procession as rendered on the frieze evidently has its beginning at the W. end or back of the temple (which the visitor first approaches upon ascending the Akropolis), continues on the N. and S. side, which converge at the final climax of the whole scene on the E. side or front of the temple, where the dramatic knot is tied. Accordingly at the W. end the reliefs present the horsemen in the various stages of preparation before they actually form in line of procession, which they do when the corners of the N. and S. ends are turned, and it may be remarked that in the cavalry overlapping one another in the relief, the suggestion of lines of four and five horsemen in a row at right angles from the spectator is given. After the horsemen with their leaders and intervening marshals, follow on either side chariots with their charioteers and armed warriors who fought mounting and dismounting the chariot (*apobates*); the charioteers are preceded by a group of elderly men, in the long *himation*, advancing in a dignified and reposeful manner; they correspond to the *Thalophoroi*, who were, according to ancient authors, elderly citizens who carried olive branches in the Panathenaic procession. These are preceded by harp and flute players. The musicians are preceded by men carrying vases (*hydriai* or *amphoreis*), who may be the *Spondophoroi* of the procession, while they are again preceded by men carrying trays (*skaphe*)

with cakes as offerings to the goddess. The *Metoikoi*, whose duty it was to carry these trays in the procession, were called *Skaphephoroi*; they are preceded by a marshal, and he by the offerings, consisting of three sheep and four cows, either quietly led by attendants or checked in their violent progress. As the Athenian Colonies contributed each a cow and two sheep to the festival, it is most likely that on the northern frieze the *Theoroi* sent by the Colonies are indicated. Within a certain variation the Southern frieze corresponds in its general arrangement of subjects to the Northern frieze, the offerings consisting only of cows, the hecatomb of Athens itself; turning the angle of the N. and S. are maidens solemnly advancing and carrying the sacrificial vessels and implements for the performance of the sacrifices; in front of the maidens on either side are groups of magistrates evidently awaiting the arrival of the procession, after which the sacrifice will begin. And here follows the climax of the whole representation in the seated gods grouped on either side of the centre, who are supposed to be present at the ceremony and to witness the procession.

Some slight difference of opinion exists concerning the interpretation of each of these figures here given in fig. 5, we here follow Flack (*Zum Parthenonfries*, Würzburg, 1877), beginning with the figures on the l. of the centre, No. 1 in our illustration is Zeus seated upon his throne distinguished from the others, beside him is his spouse Hera, No. 2; the attendant female figure, No. 3, beside Hera is Iris (others, Nike or Hebe); the next youthful male figure nursing his knees, No. 4, is Ares; then follow brother and sister, 5 and 6, Artemis and Apollo, and at the end, 7, with his travelling hat on his knee is Hermes. To the right, the youthful female figure corresponding to Zeus on the other side of the centre, is Athene herself, 8; the bearded figure holding a staff under his r. arm, 9, is Hephaistos; No. 10, Poseidon; No. 11, a youth in three-quarter view is Dionysos (according to some this is Apollo); No. 12, Demeter (according to others Peitho); Nos. 13 and 14, Aphrodite and the boy Eros evidently observing the procession as it advances.

The greatest uncertainty exists with regard to the scene placed in the actual centre in our fig. 5 B; it consists of a male and female figure standing in the centre with two maidens advancing towards a female figure, the priestess of Athene, carrying on their heads stools with cushions or, according to some, trays with loaves, and on the other side, a boy giving to or receiving from a bearded male figure, the treasurer or high priest, a cloak. It is generally held that in this central scene we have the final act of the whole procession, namely, the handing over of the *peplos* of Athene (Michaelis, p. 257); and there is much to be said in favour of this view, though the writer inclines to believe that the view first set forth by Flack, according to which we

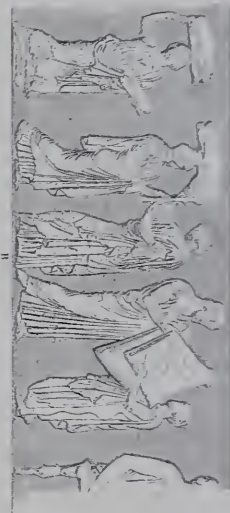




FIG. 5. THE ODDS OF THE EASTERN FRIEZE.

To face p. 10.

FIG. 6. THE CENTRAL SLAB OF THE EASTERN FRIEZE.



have here the final preparation on the part of priest and priestess for the performance of the sacrifice and prayer, the cloak being that of the priest himself, is the more probable one (Waldstein, *E. A. Ph.* Essay 7).

As it stands, this frieze is in composition a model for the combination of life and variety with harmony and repose, and the skill of technical execution which does not in itself intrude itself upon the attention of the spectator, in which two or three layers of figures have been clearly elaborated within a relief, rising but 2' out of the background, shows the perfection to which plastic technique had attained. Among the selected specimens from the frieze here exhibited in the gallery, the horsemen turning the upper part of the body to the front in No. 164, and the three overlapping layers of horsemen in No. 167, as well as the figure of Dionysos, No. 176 might be pointed to.

159—164. Six slabs of West Frieze of Parthenon. Scenes of preparation for the Panathenaic Procession. British Museum. Michaelis, Pl. 9.

165—171. Seven slabs of North Frieze of Parthenon. The first of these (165) is from the West angle of the North Frieze, and forms a transition from the scenes of preparation in the West end to the procession proper presented in the North Frieze, this first slab still continuing instances of preparation. The others show horsemen in full advance. No. 171 is a specimen of the file of chariots.

Michaelis, Plts. 12 and 13.

172—185. Fourteen slabs of East Frieze of Parthenon. The arrival of the head of the procession on the Akropolis. Containing groups of youths carrying Amphorae, maidens with sacrificial implements, magistrates, the seated deities, and the central slab (see the account above).

Michaelis, Pl. 14.

186—195. Ten slabs, reduced and restored of West Frieze. Presented by Dr Waldstein.

196—201. Six slabs, reduced and restored of North Frieze. Preserved in Rome.

202—206. Five slabs, reduced and restored in heads, &c., of South Frieze. Preserved at Rome.

207—210. Four slabs (reduced and restored) of East Frieze. Presented by Dr Waldstein.

- 210 a.** **Cast**, from marble slab of head recently discovered in the Akropolis and identified by the writer as belonging to the Iris from the East frieze. Presented by Dr Waldstein.
Am. Journal Arch. 1889, p. 1. (Paper of Am. Sch. Class. Stud. 1. Waldstein.)
- 211.** **Cast**, from Terra-cotta fragment of lower part of Athene and figure of Poseidon from East frieze of Parthenon, in the Museo Kircheriano, Rome. Presented by Dr Waldstein.
Waldstein, *E. A. Ph.* Essay VII. Note F, pl. XIII.
- 212.** **Cast**, from Terra-cotta plaque representing upper part, with head, of Athene from the frieze in the Louvre Museum, Paris. Presented by Dr Waldstein.
Waldstein, *E. A. Ph.* Essay VI. pl. IX.
- 213.** **Terra-cotta** imitation of above, made at Rome, to test forgers' power of producing "antique" terra-cottas. Presented by Dr Waldstein.
Waldstein, *E. A. Ph.* p. 260.
- 214.** **Cast**, from terra-cotta fragment representing boy with Peplos, in the Royal Museum, Copenhagen. Presented by Dr Waldstein.
Waldstein, *E. A. Ph.* Essay VII. Vol. XI.
- 215—220.** **Six slabs** (reduced and restored) from East Frieze of Parthenon, preserved at Rome.
- 221—228.** *Glass Case II.*
- 221.** **Statuette, Diskobolos** (Myron). Bronze, in the 'Antiquarium' of Munich. This also represents a later reproduction; though the position of the head is correct, see above, No. 115. Munich.
Friederichs-Wolters, 453.
- 222.** **Tripod.** Bronze. Naples.
- 223.** **Relief, birth of Erichthonios.** Terra-cotta, found in an Attic tomb. Gaia is rising out of the earth and presents the child Erichthonios to Athene. Kekrops is present as a spectator. Attic work, period of Transition. Museum of Berlin.
Arch. Zeit. (E. Curtius), 1872, pl. 63, pp. 51, 111. Friederichs-Wolters, 120.
- 224.** **Spear head**, with inscriptions. ΣΕΚΥΩΝΙ[ων]. Olympia.
Kirchhoff, *Arch. Zeit.* 1881, p. 171. Roberts, *Intr. Gr. Epigr.* p. 126.

- 225.** Spear head, with inscription, found at Olympia. Translit. Μεθάνιοι ἀπὸ Λακεδαιμονίων. Olympia.
E. Curtius, *Arch. Zeit.* xxxiii. p. 181. Roberts, *Intr. Gr. Epigr.* p. 284.
- 226.** Spear head, with inscription, found at Olympia.
Arch. Zeit. Furtwängler, xxxvii. p. 149. Roberts, *Intr. Gr. Epigr.* p. 273.
- 227.** Spear head, with inscription, found at Olympia. Translit. Ὀλυμπίου Διός.
Arch. Zeit. xxxix. p. 182, No. 403. (Purgold.)
- 228.** Three sides of bronze spear tail, from Olympia, with inscription. Presented by Rev. W. Greenwell. Olympia.
- 229—245.** Seventeen slabs of Frieze from the Temple of Apollo at Phigaleia (Bassae) in Arcadia, discovered in 1812 by the same company of Archaeologists who discovered the Aegina Marbles; besides the frieze there are also a few fragments from the Metopes, and all these sculptured remains were procured for the British Museum. The marble frieze adorned the interior of the cella above the half columns which surrounded the hypaethral opening of the interior of the temple. With the exception of a few small fragments, the whole of the frieze is extant, its subject is the battle of Lapiths against Centaurs and of Lapiths against Amazons. Among the figures Apollo and Artemis, coming to the aid of the Lapiths in a chariot drawn by stags (No. 3) as well as in the Amazonomachia, Theseus with club and lion skin (No. 8) can be identified. The general arrangement of the slabs is fairly settled, though differences of opinion still exist with regard to special points. For the fixing of the date of these sculptures, we have the record of the fact that Iktinos, the architect of the Parthenon, also built this temple (though undoubtedly after the Parthenon), and these sculptures certainly belong to a period succeeding the sculptures of the Parthenon. The dash and vigour of the composition and execution of this frieze certainly contrasts with the monumental repose of the works of the Parthenon, and it may here be noted that the vitality displayed in the Phigalean frieze, though prominent at first sight, decreases with familiarity, while the inner life displayed in the Parthenon frieze grows upon us the longer we study it. It may also be

said that we cannot yet justly estimate the difference of character between the age that succeeded the Persian war and that which came under the influence of the Peloponnesian wars. The comparison between some of the groups in this frieze and similar groups in the sculptures from the Theseion and the temple of Nike Apteros on the one hand and the later frieze from the Mausoleum at Halikarnassos on the other hand is interesting and instructive. British Museum.

Stackelberg, *Der Apollo Tempel zu Bassae*, Rome, 1826. Cockerell, *The Temples of Jupiter, Panhellenius at Agina and of Apollo Epicurius at Bassae*. *Annali d. I. Roma*, 1865, p. 29. (Ivanoff). *Leipziger Berichte*, 1880, p. 56. (Klange.) Mitchell, *H. A. S.* p. 397. Friederichs-Wolters, 893—905.

- 246. Relief, Demeter, Kore and Iakchos.** Marble. Found at Eleusis. School of Athens about 460 B.C. The youth Triptolemos is probably receiving from Demeter, the figure with the sceptre, ears of corn which were probably painted on the relief. Kore with the torch evidently had ornaments in bronze (bracelets, earrings, &c.), and there can be little doubt that the relief was decorated with colour. This relief marks the highest period of 5th century transitional art of a sacred character. Athens. Presented by Oscar Browning, Esq., M.A.

Mon. dell' I. Roma, vi. Pl. 45 (Welcker). *Gazette des Beaux Arts*, vi. p. 69 (F. Lenormant). Overbeck, *Kunstmythologie*, Pl. 14, 8, iii. p. 426, 565. Friederichs-Wolters, 1182.

- 247. Female Head.** Marble. Probably later adaptation of type of head of Hesperid in the Olympian Metope (see above, No. 124). Madrid.

Journ. Hell. St. v. p. 171, Pl. xlv. (Waldstein).

- 248. Puteal. Birth of Athene.** Marble. Possibly on the lines of the E. pediment of the Parthenon. Parts of the faces, &c are cut away, probably as a preparation to restorations. The work is later, probably Roman period. It is questionable whether this work, as well as No. 249, can be used to elucidate the composition of the E. pediment of the Parthenon. The figures are: Hermes or Prometheus, Zeus, Nike, Athene, and the Three Fates.

Museo Español, &c. v. (de Villa Amil y Castro); Delgado, *Catálogo de Mus. Arqueol. Nuc.* i. p. 162; Schneider, *Die Geburt der Athena*, Pl. i. 1, p. 32; Friederichs-Wolters, 1862.

- 249. Relief, Three Fates.** See No. 248, with part of which it is identical. Clotho is spinning. Lachesis has three tablets for casting lots. Atropos (finger wrongly restored) should be writing. Found 1770 at Villa Palombara, Rome. Collection of W. von Humboldt. Schloss Tegel.

Schneider, l. c.; Friederichs-Wolters, 1865.

- 250. Marble Slabs,** found at Olympia, part of base of a statue commemorating victory of Praxiteles, a native of Arcadia, who subsequently lived at Syracuse and Camarina.

Translit.

Πραξιτέλης ἀνέθηκε Συρακίσιος τόδ' ἄγαλμα
καὶ Καμαρινάιος· προσθ' ἄρ' ἐ(μ) Μαντινέα
Κρίνιος υἱὸς ἔβαιεν ἐν Ἀρκαδίᾳ πολυμήλω(ι),
ἔσλδς ἐὼν καὶ Φοι μῆμα τόδ' ἔστ' ἀρετῆς.

Date, cir. 450 B. C. Style of writing Arcadian. *Arch. Zeit.* 1876, p. 48, etc. *Ausgr.* i. 32. Roehl, no. 95.

- 251. Athene Parthenos.** Late reproduction of the Athene Parthenos of Pheidias; unfinished. Found at Athens. Belonged to C. Lenormant. This statuette, though rude and sketchy, appears to the writer to give a less inadequate idea of the composition of the great statue than No. 252. Now in the National Museum, Athens.

Gazette des Beaux Arts, VIII. p. 133 (F. Lenormant); Michaelis, *Der Parthenon*, Pl. 15, 1, p. 273; Waldstein, l. c.; Friederichs-Wolters, 466.

- 252. Athene Parthenos.** Marble. Late reproduction like No. 251. Roman times. Found at Athens, 1880. This degraded reproduction can only serve as a guide to the general arrangements of the composition; though it appears to the writer that the pillar under the r. hand of the goddess is an awkward addition of the artisan copyist. The statue had traces of colour. Athens, National Museum.

Revue Arch., N. S. xli. Pl. 4, p. 41 (Hauvette-Besnault). Lucy Mitchell, *H. A. S.* p. 309. Waldstein, *E. A. Ph.*, Essay VIII. Friederichs-Wolters, 467.

- 253. Funereal Monument** in shape of Lekythos; to Myrrine. Hermes Psychopompos is gently taking the hand of Myrrine and is leading her to Hades. The other figures are the relatives of the deceased. Whether they are worshipping her—the idea being that death imparted somewhat of a divine character to the deceased—or are seeing her departing

from them, or having preceded her in death are welcoming her in Hades, cannot be decided with certainty.

Gazette Arch. I. Pl. 7, p. 21, 41 (Ravaisson). *Mittheil. A. I. Athen*, IV. p. 183 (Benndorf). Friederichs-Wolters, 1081.

- 254. Strangford Shield.** A marble copy of the shield of Pheidias's Athene Parthenos, representing Battle of Greeks and Amazons. It contained representations of Pheidias (the bald old man, low down on the left, and of Perikles next to Pheidias, arm across face). British Museum.

Arch. Zeit. 1865, Pl. 196, p. 33 (Conze); Mitchell, *H. A. S.* p. 313. Friederichs-Wolters, 471.

- 255. Relief heading Inscription.** Attic School, 362 B.C. Alliance with Arcadians in Molon's archonship, 362 B.C. Zeus, a goddess, perh. the Peloponnesian power personified, and Athene.

Fried. 1162. *Bull. Corr. Hell.* II. Pl. II. Text, C.I.A. II. 57^b, p. 403.

- 256. Relief heading decree of honours.** Attic, end of cent. 5. A draped figure is being crowned by Nike in hand of Athene. This relief together with a lead-mask have been quoted in support of the view that the gold and ivory statue of Athene Parthenos had a pillar under her r. hand. But this does not hold good, as the pillar in this relief is meant to be in the background. Many reliefs with the same subject have no pillar.

Arch. Zeit. 1857, Pl. 105 (C. Bötticher); Michaelis, *Der Partheion*, Pl. 15, No. 7; Friederichs-Wolters, 467 note.

- 257. Bronze tablet,** found at Olympia, inscribed with a Decree of honours to Demokrates of Tenedos, in the dialect of Elis.

Begins: Θέρ. Τύχα. | Ὑπὸ ἑλληνοδικῶν τῶν περὶ | Αἰσχύλον, Θυίω, etc.

3rd or 4th century B.C. Now at Olympia.

Arch. Zeit. 1875, p. 183 sqq. *Ausgr.* I. 31.

- 258. Relief heading Inscription,** recording an alliance with Kios, a Bithynian town. Represents Athene and the eponymous hero of the city Kios. Date, archonship of Kallias 377 B.C. Found in the Propylaea; now at Athens.

Translit. (over figure), Κίος. Below, (Σ)ωτίων ἐγραμμάτευεν Ἐ(λευσί)νιος (Κ)αλλίας Ἀγγελῆθεν ἦρχεν.

Friederichs-Wolters, 1160, C. I. A. II. 22.

- 259. Fragment of Funereal Monument in high relief.** A piece of the pediment is preserved and on it is the inscription ἡ δαίνα...]ομένο(υ)ς θυγά[τηρ. This head, in high relief of good Attic workmanship of the beginning of the 4th cent. B.C., no doubt formed part of a sepulchral monument. Lansdowne House, London.
Michaelis, *Arch. Zeit.* 1880, Pl. 9, p. 81; and *Anc. Marbles Gr. Brit.* p. 437, no. 1.
- 260. Votive relief to Artemis.** White lime-stone. Discovered at Argos in 1843 by Le Bas. Draped figure with bow and torch, on either side of the head the inscription Πολυστράτα ἀνέθηκε. About 400 B.C. Berlin.
Rev. Arch. II. 2nd part, Pl. 44, p. 691 (Le Bas). Roberts, *Gr. Epigr.* p. 117.
- 261. Sepulchral relief.** Marble. Represents a girl holding a bird. Attic School, 2nd half of 5th cent. B.C. London. Presented by Th. Woolner, Esq., R.A.
- 262. Sepulchral slab of Hegeso.** Attic sepulchral relief, found in 1870 in front of Dipylon Gates at Athens. Inscribed Ἥγησά Προξένου. Hegeso is seated on a chair, her attendant maid holding a jewel-box before her, from which she is probably taking a ring. This beautiful specimen of Attic sepulchral work shows close relationship to the style of the Parthenon frieze, with the seated gods of which it can here be compared. It is probably the work of the school of Pheidias, not much later in date than the Parthenon frieze. Athens.
Mitchell, *H. A. S.* Pl. 30. 1. Waldstein, *E. A. Ph.* p. 309; *Arch. Zeit.* 1871, Pl. 43, p. 12 (Carl Curtius).
- 263. Votive relief to Asklepios.** Found in Thyrea (Luku) in 1873. Pentelic marble. Asklepios is standing in the centre leaning on his staff. Behind him are a number of Asklepiads (four youths and two female figures). Six worshippers are approaching in front of him. Athens.
Annali d. I. Roma, 1873, Pl. MN. p. 114 (Lüders); Friederichs-Wolters, 1150.
- 264. Sepulchral slab of Asia.** Found near Athens. Asia is leaning down towards nude boy who is rising on tip-toe to embrace his mother. Inscr. Ἀσία. Athens.
Arch. Zeit. 1873, Pl. 8, p. 94, 152 (Lüders). Friederichs-Wolters, 1026.

- 265. Sepulchral slab.** Mother seated on chair, the nurse is handing an infant to her. In the possession of M. des Tombes (by whom this cast was presented), the Hague.

Journal Hellen. St. 1887 Vol. v. Pl. xxxix. p. 205 (Colvin).

- 266. Fragment of votive relief to Asklepios.** Discovered in Athens, 1876. Asklepios leaning on staff, and female figure (Hygieia?). Compare Asklepios with elders on Parthenon frieze, above this cast. Athens.

- 267. Funeral Monument to Dexileos,** found in 1863 at Dipylon, Athens. Pentelic marble. The young warrior who, according to the inscription, fell in battle during the Corinthian war (394 B.C.) is here represented as victorious on horseback with a fallen enemy before him. The style of the work shows the continuance of the influence of relief-work as fixed in the Parthenon frieze. The inscription runs: *Δεξιλέως Λυσανίου Θορίκιος. Ἐγένετο ἐπὶ Τεισανδρῶν ἄρχοντος, ἀπέθανε ἐπ' Εὐβουλίδου ἐν Κορίνθῳ τῶν πέντε ἰππέων.* Other monuments of the relations of Dexileos were found about this relief. A similar monument, as well as a fragment, exist in the Villa Albani and at Berlin. Athens.

Murray, *H. G. S.* II. Pl. 30, 2; *Arch. Zeit.* 1863, 103 (E. Curtius); 1871, p. 14 (C. Curtius). *Gazette des Beaux Arts*, N. S. XI. 1875, p. 417; Friederichs-Wolters, 1005.

- 268. Athene.** Marble. Athene is here represented as the warlike goddess wearing as a helmet, like some of the heroes described by Homer and some of the representations of Herakles, the skin of a lion's head. The proportions and general character of the work point to a fifth century original with the character of Polykleitan art. It is probably a later copy of an early bronze original.

Restored: the nude portions of r. arm, half the l. foot and the toes of the r. foot.

Villa Albani, Rome.

Clarac, III. Pl. 472, 898 B; *Arch. Zeit.* 1866, p. 229 (Schöne); Friederichs-Wolters, 524.

- 269—272. Statues of Amazons.** The three statues here exhibited have been and are the subject of much archaeological discussion. They represent the three types of Amazons under which the numerous other representations of the same subject

have been placed. No. 270, the Berlin statue, is in some respects better represented by a similar statue with more genuine head at Lansdowne House, London. No. 271 represents the second type, named after it the Capitoline Amazon. No. 269, from the Vatican, represents the third type, and is called the Mattei Amazon. According to a passage in Pliny four artists competed in the erection of a statue of an Amazon in the temple of Artemis at Ephesus. These artists were Pheidias, Polykleitos, Kresilas and Phradmon. According to this anecdote the artists themselves were to be the judges, and after they had each voted for himself Polykleitos appears to have obtained the majority of votes from the artists, each having to assign the best work after his own; even Pliny himself does not appear to have given full credence to this anecdote, which we cannot regard as historical. It has been supposed by some writers that the Berlin statue represented the Polykleitan type, the Capitoline that of Pheidias, while the Mattei Amazon has been identified with the so-called *εὐκνημος* (Plin. 34, 82) of Strongylion. Another group of archaeologists consider the Berlin type to be Polykleitan, while the others are mere later modifications and adaptations of this type. Yet another group, also considering the Berlin type to be Polykleitan, hold the other two to be the works of different artists, about whom we have not at present any sufficient evidence. For the elaborate discussion of these and many other Amazon statues the reader must be referred to the monographs cited below.

Murray, *H. G. S.* i. p. 276. Mitchell, *H. A. S.* p. 390. Klügmann, *Roschers Lex. der Mythol.* i. 277. *Jahrbuch d. K. Deutsch. Arch. Inst.*, i. p. 14 sqq. Pls. I—IV. (Michaelis).

- 269. Amazon.** Marble, formerly in the Villa Mattei; probably from bronze original, the suggestion of the bow in the r. hand is a false restoration. By the help of a gem, together with a torso at Cassel, it becomes more probable that the Amazon held a bronze spear in the hand, passing over her head and through the left hand to the ground. The strap and buckle over the l. instep supported the single spur worn by riders. The proportions of the figure are slimmer than of the other statues, and point to modifications of the type in Lysippian times.

Restored: The r. leg, with the exception of the foot, both arms. The antique head of an Amazon did not belong to this

statue, but to one of the Capitoline type: in it are restored the nose, chin and under lip.

Vatican, Rome.

A replica with original head is at Petworth House, Sussex.

Michaelis, *Anc. Marbles Gt. Brit.*, p. 660.

- 270. Wounded Amazon.** Marble, from bronze original discovered in 1868 in Rome. There is a difference of opinion whether the pillar on which the Amazon is resting forms part of the composition and whether in the bronze original the l. hand was not resting on a battle-axe. There have even been doubts as to the genuineness of the wound on the r. side. The whole composition of this figure and the treatment of the drapery are severer than in the other types, the proportions of the figure, together with the walking attitude, are distinctly Polykleitan in character. A comparison in this respect with the statues of the Polykleitan Doryphoros (Nos. 279—282, see below) is instructive. There can be little doubt that in this statue we have the closest representation of the Amazon of Polykleitos. Berlin.

One of the finest replicas of this statue is at Lansdowne House, London.

Restored: Pillar, arms, nose, r. foot and ankle, l. foot.

Mon. dell' I. Roma, ix. pl. 12. Michaelis, *Anc. Marble Gr. Brit.*, p. 462.

- 271. Wounded Amazon.** Marble, from bronze original; this Amazon is wounded below the r. breast, the r. arm is wrongly restored, for an extant gem shows us the same Amazon lifting the cloak away from the wound, while the r. arm is holding a spear upon which the figure is resting; in style the statue stands midway between the Polykleitan and the Mattei types, not far removed from the earliest one. The name Sosikles on the tree stem can only refer to the copyist. Capitoline Museum, Rome.

Restored: Both arms and a few details.

Klügmann, *Die Amazonen in der attischen Litteratur und Kunst*, p. 1, 64.

- 272. Statuette of Amazon.** Marble, bought by Stackelberg in Salamis in 1845, now at Dresden. This Amazon is more fully draped than the previous ones; the figure was restored by Thorwaldsen. Dresden.

Restored: Head, l. lower arm, r. hand, both legs below the knee, the lower part of the cloak and the battle-axe.

Klügmann, *Ibid.* p. 64, 95, where a gem containing similar type is mentioned.

- 273. Nike of Paionios.** Discovered at Olympia in 1875. The statue stood on a triangular pillar about twenty feet high, and was represented as flying through the air with the victor's wreath. The inscription on the base, of which the cast is here placed below the statue, runs thus: *Μεσσάνιοι καὶ Ναυπάκτιοι ἀνέθεν Διὶ Ὀλυμπίῳ δεκάταν ἀπὸ τῶν πολεμίων, Παιώνιος ἐποίησε Μενδαῖος καὶ τὰ κρωτήρια ποιῶν ἐπὶ τὸν ναὸν ἐνίκα.* "The Messenians and Naupaktians dedicated this statue to the Olympian Zeus out of a tithe of the booty taken in the war. Paionios of Mende made it, who also was victorious in making the Akroterion (the figure surmounting the gable of the pediment) of the temple." Of the two battles to which this might refer, the one the defeat of the Spartans at Sphakteria in 424 B.C., the other the defeat of the Akarnanians in 452 B.C., the former is the more probable date. Sculpture has no doubt made a great step in advance upon the figures from the Eastern Pediment of the temple of Zeus; but it appears to us that considering the importance of the forty years in the second half of the fifth century, in which Pheidias and Polykleitos created their finest works, the statue well illustrates the natural advance made upon the earlier works by the same artist: and it appears to us that some of the characteristics, such as fulness of form and want of depth and firmness in modelling, mark this work in its greater freedom, as they do the statues from the pediment in a more noticeable manner. The whole conception is somewhat decorative and pictorial. Olympia.

A. Bötticher, *Olympia*, Pl. 9. Overbeck, *G. Gr. Pl.* i. p. 414; Mitchell, *H. A. S.* p. 402 and *Selections A. S.* p. 14, 1, which contains Grüttner's restorations. *Arch. Zeit.* (Schubring) 1877, p. 59. Brunn, *Sitzungsber. k. bayer. Akad.* 1876, i. p. 315 and 1877 p. 21. Friedrichs-Wolters, 496, 497.

- 274. Monument of Archestrate.** Marble sepulchral relief, found 1819 near Aixone in Attica. Inscribed: *Ἀρχεστράτη Ἀλέξου Σουμείως.* The pilasters are restored. Attic school, late 5th or early 4th century. Leyden.

Janssen, *Grieksche en romeinsche Grafreliefs* &c. Leyden, Pl. i. p. 1. Friederichs-Wolters, 1079.

- 275. Monument of Phaenippe.** Marble sepulchral relief, found at Salamis. Inscribed: Φαινίππη. Σμικυθίων. Κλέω. (the names of the three chief personages represented on this slab). Attic school about 400 B.C. Athens.

Expédition de la Morée, III. Pl. 42, 2. Friederichs-Wolters, 1047.

- 276. Anthemion or ornamental head of tombstone.** Found at Salamis. Inscribed: Ἐπικράτης Κηφισίου Ἴωνίδης. Attic work about 400 B.C. Athens.

Expéd. de la Morée, III. Pl. 23, 1. 2 (not, as there stated, found at Delos). Friederichs-Wolters, 1110.

- 277. Monument of Nike of Thasos.** Low relief representation let in surface above which two rosettes. There are traces of painted taenia above the rosettes in original.

Inscribed: Νίκη Δωσιθέου Θασία
χρηστή καὶ φιλόστοργε χαίρει.

Formerly at Tenos, now at Athens.

Expéd. de la Morée, III. Pl. 18, 2. 3; Friederichs-Wolters, 1801.

- 278. Monument of Ameinokleia.** Marble sepulchral relief, found in 1836 at Peiraeus. Inscribed: Ἀμεινώκλεια Ἀνδρομέων θυγάτηρ. Athens.

Mitchell, *H. A. S.* p. 500. Friederichs-Wolters, 1032.

- 279—292.** The following statues and statuettes all bear some reference to the famous works in which Polykleitos is reported to have laid down his canon of human proportion. These works were the Doryphoros and the Diadumenos—athletic statues, one representing a youth carrying a spear, and the other, an athlete tying a fillet round his head.

Polykleitos of Argos flourished about 440 B.C. He was thus the younger contemporary of Pheidias, as Pheidias was junior to Myron, and all three were pupils of Ageladas of Argos. His most famous work was the colossal gold and ivory statue of Hera at Argos. But one of the most important features of his artistic career was his more or less theoretical activity in laying down his canon of human proportion. He did this in writings on the subject, and illustrated his theories practically in the statues of which we have here reproductions. The characteristics of the work of this somewhat sober and academic artist are those of simplicity and dignity, which, as we are told, did not enable him to endow his works with the spiritual qualities which distinguished the statues of

gods by Pheidias. More definitely we hear that his works, which did not include a very wide range of subjects, had the following peculiarities, which were looked upon in the light of innovations: it was peculiar to him to represent his figures as standing upon one leg, which cannot mean that in an attitude of rest the main weight of the body was thrown upon one leg more than another, but is more likely to indicate the attitude of walking. Furthermore, his canon manifested the *square* type of man, and this term *quadratus*, probably the translation of the Greek τετραγωνος, either meant that the whole system of form and proportion was square with broad shoulders, comparatively large head, massive and not slim (cf. with remarks concerning works of Lysippos in next room): or it simply meant that his types were sturdy and physically powerful: or, more probably, it meant the combination of both of these means. The two statues of which we here have reproductions, the so-called Doryphoros and Diadumenos, are designated by Pliny (*N. H.* 34. 55) the one *Viriliter puer*, the other *Molliter juvenis*. These terms have been much insisted upon as indicating distinctions between these two statues. But it appears to the writer beyond a doubt that these terms are both descriptions of the Polykleitan subject of youth as contrasted with age, this choice of subject being a peculiarity of the artist also referred to by Quintilian (*Inst. orat.* XII. 10. 7). They simply mean "a boy almost a man, a man with some of the softness of youth." The works themselves mark the threshold to the Epehebic age.

The first of the extant statues (all of them later reproductions of the bronze originals) is the figure at Naples, No. 280. It was in this copy that Friederichs first identified the Polykleitan canon. Since then a great number of similar figures have been recognised, the number of reproductions in itself proving the widespread fame of the original in antiquity. The most interesting confirmation was the more recent discovery at Argos itself of the relief No. 285, showing a Doryphoros walking beside his horse.

The statues as here arranged illustrate the gradual modification of the type away from its original simplicity of attitude &c., in the Naples statue, to the sentiment of fourth century work in the statue called *Idolino* at Florence, No. 291, and this series thus furnishes an illustrative transition from this

Gallery to Gallery C, from the art of the fifth century to the art of the fourth century B.C.

- 279. Torso of Doryphoros.** Marble. See No. 280. Berlin (Count Pourtalés).

Rayet, *M. d. V.A. A.* i. Pl. 29, p. 2. Friederichs-Wolters, 507.

- 280. Doryphoros or athlete carrying spear.** Marble copy of bronze original by Polykleitos. Found in 1797 in Palaestra of Pompeii. The statue has been pieced together from several fragments, all antique. The spear was carried in l. hand over l. shoulder, as in the relief from Argos (No. 285). The copy is an inferior one, but conveys the idea of the general composition of the famous original. National Museum, Naples.

Rayet, *M. d. V.A. A.* i. Pl. 29; Murray, *H. G. S.* i. pl. 11, p. 274; Mitchell, *H. A. S.* p. 385; *Annali d. I. Roma*, 1878, p. 1 (Michaelis); Friederichs-Wolters, 503.

- 281. Head of Doryphoros.** Bronze. Found at Herculaneum. This is a copy of the Polykleitan type, according to the inscription by the artist Apollonios, son of Archias, about the time of Augustus. The bronze treatment of the hair here maintained is to a certain degree lost in the marble copies. National Museum, Naples.

Comparetti and De Petra, *La Villa Ercolanese*, Pl. 8. 3, p. 261, 6; Friederichs-Wolters, 505.

- 282. Doryphoros, athlete carrying spear.** Another copy, in which the r. and l. fore-arm and hands are wrongly restored, making the athlete a diskobolos. Vatican, Rome.

Annali d. I. R. l. c.

- 283. Statuette of Hermes.** Bronze, though late, showing influence of Polykleitan type. Bibliothèque Nationale, Paris.

- 284. Statuette of Athlete.** Bronze. Late work, but showing influence of Polykleitan type. Athens.

- 285. Sepulchral Monument. Youth beside his horse.** Marble relief found at Argos. This is the important work referred to above. The type of the Polykleitan Doryphoros has here been immediately transferred to a sepulchral monument. Even in this small adaptation the distinct peculiarities of the Polykleitan statue are maintained.

Mittheil. A. I. Athen, iii. Pl. 13, p. 287 (Furtwängler); Mitchell, *H. A. S.* p. 386. Friederichs-Wolters, 504.

- 286. Statuette of Diadumenos.** Terra-cotta, recently acquired at Smyrna by W. R. Paton. This statuette, though a reduced sketch in clay, is a more adequate reproduction of the Polykleitan statue than any copy extant. Now at Oxford.
Journal Hellen. St. vi. Pl. LXI, p. 245 (A. S. Murray).
- 287. Statuette of Faun or Pan.** Bronze. The attitude and type are those of Doryphoros, though Pan's pipes in r. hand and little horns on head mark the figure as a Faun or Pan. Bibliothèque Nationale, Paris.
Mittheil. A. I. Athen, III. Pl. XII. p. 293 (Furtwängler).
- 288. Statuette of Herakles.** Bronze. Late and somewhat degenerate; still showing Polykleitan influence. Antiquarium, Munich.
- 289. Head of (?) Amazon.** Bronze, found at Herculaneum. After Polykleitos. National Museum, Naples.
Comparetti and De Petra, *La Villa Ercolanese*, Pl. VIII. No. 1.
- 290. Athlete binding his hair, "Diadumenos."** Marble, late copy of statue by Polykleitos, of which the terra-cotta statuette (No. 286) is a finer rendering. Found at Vaison in the South of France in 1869.
Restored: Nose, part of r. hand and of l. thigh, &c.
British Museum.
Rayet, *Mon. d. l'A. A. I.* Pl. 30. Friederichs-Wolters, 508.
- 291. Young Athlete, "Idolino."** Bronze; since 1734 in the Uffizi Gallery at Florence. Formerly in the possession of Francis, Duke of Urbino. Polykleitan type modified by fourth century feeling.
Museum Florentinum, II. Plts. 45 and 46 (the plates are very bad).
- 292. Young Athlete.** Marble, in the British Museum. This also is a modification of the Polykleitan type, but with still more of the fourth century sentiment than the previous number.
- 293. Farnese Hera.** Marble head, formerly in the Farnese Collection, Rome, since 1790 in the National Museum, Naples. Of all the heads of Hera this one combines to the greatest extent the simpler characteristics of Polykleitan art. Brunn has pointed to the probability that this is a later copy of the head of the famous gold and ivory original.
Annali d. Inst. Roma, 1864, p. 297 (Brunn) *Monum.* VII. Pl. I; Murray, *H. G. S.* I. p. 269. Friederichs-Wolters, 500.

- 294. Hera of Girgenti.** Marble. This head, apparently of a type similar to the Farnese Hera, is reported to have been found at Girgenti and is now in the British Museum. But Furtwängler has given good grounds for doubt concerning its antiquity.

Arch. Zeit. 1886, p. 278 (Furtwängler).

- 295. Votive relief to Zeus Philios.** Found in Peiraeus, now at Athens. Inscribed: [Μ]ύνηιον Διὶ Φιλίῳ, ἀνέθ[ηκε].

Schöne, *Griechische Reliefs*, Pl. 25, 105, p. 53. Friederichs-Wolters, 1128.

- 296. Votive relief to Asklepios and Hygieia.** Found in Asklepieion at Athens about 1876. Dedicated on recovery from an illness. Athens.

- 297. Sepulchral slab of a youth reading.** A dog under the chair upon which he is seated. At the Abbey of Grotta Ferrata near Rome. Good work of Attic art in the early fourth century B.C.

Mon. dell' I. Roma, 1855, Pl. 15, p. 61 (Brunn). Friederichs-Wolters, 1010.

- 298. Sepulchral Monument to Damasistrate.** From the Peiraeus. Attic school; fourth century B.C. Inscribed: Δαμασιστράτη Πολυκλείδου. Athens.

Mitchell, *H. A. S.* p. 497.

- 299. Votive relief to Asklepios.** Marble, found at Asklepieion on south of Acropolis, Athens, in 1876. In front of the seated Asklepios, Hygieia with hand outstretched over an altar in front of which an "adorant." Attic School after Pheidias.

Mittheil. d. Arch. Inst. Athen, 1877, pl. 17, p. 214 (v. Duhn). Friederichs-Wolters, 1149.

- 300. Votive relief to Demeter, Kore and Triptolemos.** Kore holding two torches is here represented, and Triptolemos seated on a car. This car was probably drawn by dragons, beside which stood Demeter.

Found at Eleusis by the French in 1860, and still there.

Revue Arch. 1867, Pl. 4, p. 161 (F. Lenormant). Friederichs-Wolters, 1132.

- 301. Votive relief, Demeter and Kore, and boy with a prochoüs.** At Berlin. Attic work, probably fourth cent. B.C.

Arch. Zeit. 1880, Pl. I, p. 1 (Conze).

302. Monument of Antipater of Ascalon. This somewhat puzzling relief, found in 1860 in front of the Dipylon at Athens, shows the deceased lying on a bier, a lion bending over him, while from the other side a human figure reaches forward protecting the deceased from the lion. The prow of a ship is in the background. The inscription states that a lion came to tear the dead man's corpse, but friends coming from the holy ship drove it away; this has been variously explained as an actual fact or as an allegory. In the latter case the lion would represent an evil demon and the friend a good genius.

Corpus Inscr. Semit. i. pl. 23, 115a. p. 139. Friederichs-Wolters, 1797.

303. Votive relief. A Dedication of the Washerwomen to the nymphs and gods. Pan with the nymphs above. Below, a horseman on one side, Demeter and Kore on other side of altar. Inscribed. Found at Athens in 1759; now at Berlin.

Millin, *Gall. Mythol.* pl. 81, No. 327, p. 81.

304. Relief, Nike leading a bull to sacrifice. Marble relief at Florence. Evidently a later modification of type on balustrade to Temple of Nike on the Akropolis. (No. 305—6.)

Friederichs-Wolters, p. 292 (No. 809).

305. Nike binding her sandal. Part of reliefs from the balustrade in front of the temple of "Nike Apteros" on the Akropolis at Athens. The temple was built in the second half of the 5th cent. B.C., but the date of the balustrade may be much later, and is held by some to be 4th cent. B.C.

Kekulé, *Die Balustrade der Athena Nike*, Pl. 1, p. 7; *Zeitschr. f. d. östr. Gymnasien*, xxxii. 1881, p. 261 (E. Petersen). Friederichs-Wolters, 804.

306. Nike with bull. Part of balustrade as preceding. Both at Athens.

307—8. Two Karyatides of Pandroseion, on the Akropolis of Athens. The one to the left now in London, the other in situ at Athens. These are two of the six figures that supported the roof of the graceful small hall abutting the south side of the Erechtheum. In Greek they are simply called

maidens (κόρα). Good Attic work, second half of the 5th cent. B.C.

Rayet, *Mon. d. l'A. A. I.* Pl. 40. Mitchell, *Select. A. S.* Pl. 7. Friederichs-Wolters, 810—12.

309. Head of Doryphoros. Marble. Reproduction of same type as No. 279. National Museum, Naples.

310. Head of Amazon. Marble. One of the types previously mentioned. British Museum.

Jahrbuch d. K. Deutsch. Arch. Inst., 1886, pls. I.—IV. (Michaelis).

311. Head of Apollo(?). Marble. (?)Polykleitan. Restored: neck and part of the nose. British Museum.

Spec. Anc. Sculpt. I. pl. 23.

312. Head of Diadumenos. Marble. Formerly in the Chigi collection. Good specimen of the Polykleitan type. Dresden.

Becker, *Augusteum*, pl. 57, 1. Friederichs-Wolters, 511.

313. Head of Athlete. So-called Capronesi head. Marble. This very interesting head seems to the writer to present in the upper part of the face the 5th century Polykleitan character; while the lower part of the face (mouth and chin) have the softness of 4th century work. It may thus mark the transition at the beginning of the 4th century. British Museum.

314—317. Four heads of Centaurs, from the Metopes of the Parthenon.

318. Head "Lenormant." Marble, in the Bibliothèque Nationale at Paris. Formerly supposed to be from the Parthenon. This is certainly not the case. Its date is not earlier than the middle of the fourth century B.C.

Gazette Arch. I. pl. 1, p. 1 (F. Lenormant). Friederichs-Wolters, 1280.

319. Head, "Weber." Found in Venice in the house of the San Galli (a member of this family was secretary to Morosini); now at Paris. It has been supposed that this head belonged to figure in one of the Parthenon pediments. This is not impossible. Attic work of the 5th century B.C. Restored: nose, piece of upper lip, middle of under lip and chin, and part of the back of the head.

Laborde, *Athènes, &c.* II. p. 228. Michaelis, Pl. VIII. 6; p. 195.

GALLERY C.

This gallery naturally falls into two main divisions (separated by the line of passage into gallery B) which have been assigned to the productions of two great schools. The works on the visitor's left are those of Skopaic art; those on the right are chiefly Praxitelean and Lysippian. The real transition from the style of the fifth century to that of the fourth is typified by the statue of Eirene with the infant Ploutos by Kephisodotos the Elder, probably the father of Praxiteles. Proceeding from this figure towards the centre of the apse, works of Praxitelean character will be seen, though such figures as (No. 359) have, owing to considerations of symmetry, been introduced into the series. The centre of the apse is occupied by the Hermes of Praxiteles, which forms the key to all the certain knowledge of his works, while to the right and left of this figure stand reproductions of works ascribed to him by our authorities. The two statues of Hermes (Nos. 362 and 369) illustrate the later developments of the Praxitelean type in which (especially in the heads) Lysippian elements are certainly traceable. Lysippos is represented by the majority of the figures on the right as we come from the apse, notably the Apoxyomenos and the Ares Ludovisi. As however we approach the entrance to the next gallery it becomes a question whether we are to attribute the works about us to Lysippos himself or to the Hellenistic epoch immediately succeeding him. The Skopaic section of this gallery contains selections from the Niobe group and are assignable to the school of Skopas, while the reliefs from the Mausoleum of Halikarnassos and from Gjölbaschi line continuously the walls of the gallery on either side. Statues of dancing Fauns are arranged according to subject on the side facing the Niobe, and heads and statuettes typical of 4th century art are ranged in the centre. Between two statues of Aphrodite (one of which—the well-known Melian statue—is believed by us to be of Hellenistic origin, animated by the spirit of the great art of the 5th century) we enter gallery D.

320. Eirene with Infant Ploutos. Attic Marble. Formerly in the Villa Albani, then at Paris, now in Munich. Considered formerly by Winckelmann and those who followed him to represent Leukothea with the infant Dionysos. Brunn has shown conclusively, by means of an Attic coin representing the same figures, that the names here given are the correct ones, and that in the highest probability we have a repre-

sentation of the goddess of Peace carrying the infant Wealth as figured by Kephisodotos the Elder, the father of Praxiteles. The figures are wrongly restored (see below); Eirene held in her right uplifted hand a long sceptre upon which she was leaning, while the infant Ploutos had its left hand upon a cornucopia. Besides the evidence of the coin, a marble torso of an infant with a fragment of a cornucopia recently discovered at the Piraeus show the proper restorations.

It was after the conclusion of the peace between Athens and Sparta following the victory of Leukos (375 B.C.) that a regular worship of Eirene was fully established at Athens, and no doubt the statue of Kephisodotos is related to this event. If we do not consider the scenes represented on some of the Attic sepulchral monuments, which probably had some influence in the choice of subjects for statues in this period, this is the earliest extant *cultus* statue representing an adult holding a child; and when we remember that Kephisodotos also executed a statue of Hermes carrying the infant Dionysos, a subject again treated by his son Praxiteles (No. 365), it looks as if such subjects were a kind of family tradition in this artist clan.

The simple outline and general stateliness of pose, together with the severe straight folding of the garment, are of the spirit of fifth century art, reminding us of the walking maidens of the Parthenon frieze and of the Karyatides of the Erechtheum; while the pose of the head of Eirene and the sentiment of the subject are distinctly fourth century in feeling. The work thus forms a most interesting instance of the transition from the art of the fifth to that of the sixth century B.C. The style of the work by itself would have led us to place it in the time of Kephisodotos.

Rest. Eirene: R. arm, finger of l. hand, the vase in the hand, part of the nose, a few folds of the garment. Ploutos: both arms, half of the r. and the whole of the l. foot, the neck. The head of the child is antique, but does not belong to the statue.

Brunn, *Beschreibung der Glyptothek*, &c. 4th ed., p. 123, 96; Bouillon, *Musée des Antiques* II. Pl. 5; Overbeck, *Gesch. d. Gr. Plast.* II. p. 9; Mitchell, *H. G. S.* p. 434; *Mittheil. A. Inst. Athen*, VI. p. 363, Pl. 13 (Kohler); Friederichs-Wolters, Nos. 1210 and 1211.

- 321. Athene.** Marble statue, probably found in Rome, and now at Cassel. The head is antique, but does not belong to the statue. The arms and some small pieces are restorations.

The original head was probably turned to the right.

Attic school, not long after Pheidias. Has been connected with an Attic sculptor Pyrrhos. A replica is at Dresden.

Friederichs-Wolters, 477. Schreiber, p. 583—4. *Mittheil.* i. p. 287.

- 322.** *a.* Niobe and her youngest Daughter. Uffizi, Florence.
323. *b.* The Chiaramonti Niobid. Vatican, Rome.
324. *c.* "Ilioneus"—probably a son of Niobe. Glyptothek, Munich.
325. *d.* Head of Niobe. Florence.
326, 327. *e, f.* Heads of two Daughters of Niobe. Florence.
328. *g.* Relief representing the slaughter of Niobe's children.

Villa Albani, Rome. Pliny (*N. H.* xxxvi. 28) says of the original work of which parts are here reproduced, that it was in the Temple of Apollo Sosianus at Rome, and that it was attributed both to Skopas and Praxiteles. Considerations of style, such as the working of the draperies, and more generally the deeply pathetic character of the subject selected, have led many critics in these days to look upon Skopas as more probably the author. At all events, the work is one thoroughly characteristic of the fourth century, less monumental than the works of Pheidias on the one hand, and on the other less realistic than the productions of the Pergamene school. It is instructive to compare *b*, the Chiaramonti Niobid, with Iris from the Parthenon pediment. They are very similar; but the longer lines of the drapery of Iris are here intersected by the cloak flying horizontally.

The original statues were probably brought from Seleucia in Cilicia about 38 B.C. by C. Sosius, who founded the Temple of Apollo Sosianus at Rome. Only copies of these statues have come down to us. The Chiaramonti specimen might almost be an original. At all events a comparison of the drapery of this figure with that of *a*, Niobe, is instructive in showing Greek work as contrasted with the work of Roman shop-copies. Twelve figures belonging to the group were discovered in 1583 near the Lateran at Rome, and are now in the Uffizi at Florence. Of these we have here (1) the central figure of Niobe and her youngest daughter, (2) a separate copy of the head of Niobe and the heads of two of her daughters. Isolated figures from the group also exist in many collections. The best of all is that known as the Chiaramonti Niobid which was probably found in Hadrian's Villa near Tivoli an

is now in the Vatican Museum. The so-called "Ilioneus" of the Munich collection (also from Rome) would be the best reproduction existing of any of the male figures. The Relief from the Villa Albani is interesting as showing the figure of Artemis shooting: though the two Deities (Apollo and Artemis) who are killing the children did not so far as we know, form part of the original group. It is quite uncertain in what position the figures were meant to be placed—whether they formed a pedimental group, or stood on a semicircular base or between the columns of a temple.

Overbeck, ii. p. 52. Mitchell, p. 176. Stark, *Niobe und die Niobiden* passim. (Albani Relief, p. 173, 4.) Brunn, *Beschr. der Glyptothek*, p. 172, (142) for "Ilioneus." Friederichs-Wolters, 1247—59.

329, 330, 331—335. Four Slabs from the largest Frieze of the "Nereid Monument."

The building from which these sculptures come was another great sepulchral monument, probably that of the satrap Perikles, at Xanthos in Lycia. The ruins were discovered by Sir Charles Fellows in 1838, and the sculptures lodged in the British Museum five years later. The general form of the building was that of an Ionic Temple on a tall platform. Its sculptures consist of four Friezes of varying merit, twelve statues of Nereids (hence the name "Nereid Monument") which stood between the pillars and pedimental Reliefs. They are here represented by *Four Slabs from the Largest Frieze*, the subject of which is some unknown battle, and (Nos. 329, 330) *two of the Nereid Statues*, headless females poised in air, a fish at the feet of one.

These sculptures were executed under Attic influence about 400 B.C. It will be useful to compare the battle scenes with those from the Mausoleum frieze (No. 336, etc.) and the Nereid with the Nike of Paionios on the one hand, and the Niobids of Skopas on the other.

Friederichs-Wolters, 913. Mitchell, p. 408, etc. Murray, ii. 203. Overbeck, ii. 149, *Monumenti*, x. pl. 11—18.

336—349. Reliefs from the Mausoleum of Halikarnassos. This Monument was erected to her deceased husband Mausolos, Satrap of Caria (378—353 B.C.) by his widow Artemisia, between the years 353—345. The sculptors employed on it were Skopas, Bryaxis, Leochares, Timotheos, Satyros and Pythis. The share which each had in it is uncertain; we only know

that Pythis executed the group which crowned the whole, of Mausolos and a female figure (Artemisia or a goddess) in a quadriga. The form of the Monument has been the subject of dispute; it had 36 columns and a pyramid of 24 marble steps (surmounted by the quadriga) and was surrounded by a multitude of statues, so that it was reckoned among the seven wonders of the world. In 1522 the Knights of St John broke up most of the remains to build their castle at Budrun. Some slabs of the frieze were rescued from the walls of this building in 1846 and sent to the British Museum by Lord Stratford de Redcliffe, then British Ambassador to the Porte. In 1857 Sir Charles Newton excavated the site, and discovered fragments of the crowning group, portions of three friezes, and many remains of the statuary which surrounded the monument, including a large number of marble lions. Other slabs probably belonging to the Amazon frieze were procured subsequently from the Villa di Negro at Genoa. All these works are in the British Museum. See Friederichs-Wolters, 1221—39. Newton, *Discoveries at Halicarnassus, etc., Monumenti*, v. 18, etc. Overbeck, II. 72. Mitchell, p. 470, etc. The specimens exhibited here include

- (a) **Thirteen slabs** from the principal frieze, representing the fight of Amazons and Greeks. Compared with Phigaleian frieze, it shews less complexity of design and far greater beauty of form, but the workmanship of the slabs is unequal in merit.
- (b) **A charioteer** from the 3rd frieze of the Mausoleum, of which only small portions exist. It represented a chariot race, and this part of the work has been with some probability connected with the name of Skopas. We meet with certain details of treatment here, which recur in works more certainly copied from his, such as the peculiar deeply-cut eye, and a noticeable curve or sweep in the drapery.

350. Nike of Samothrake. Marble statue now in the Louvre, Paris. Restoration of the same by Zumbusch. School of Skopas, 300—250 B.C. Probably erected by Demetrius Poliorcetes to commemorate a naval victory gained by him off Cyprus, 306 B.C.

The statue was discovered in 1863 by the French Consul Champoisseau. An Austrian expedition in 1875 found the pedestal, in the form of a ship's prow, and sent it to Paris.

The style of the statue would lead us to ascribe it to a date immediately succeeding Skopas and a further development of his art. The coin of Demetrius Poliorcetes (see electrotype coin in selection against the wall) shows this statue and helps to fix its date.

- 351.** Restoration of the above made by the Viennese sculptor Zumbusch, based upon the statue in the state here rendered in the cast, together with the other fragments of the figure and the base preserved in Paris; the whole scheme being fixed by means of the coin.

See Conze, Hauser and Benndorf. *Untersuch. auf Samothrake*, II. Pl. 64, p. 55. Friederichs-Wolters, 1358—9. Mitchell, p. 558.

- 352.** **Seated Statue of Demeter.** Discovered by Sir Charles Newton at Knidos in 1858. Now in the British Museum. The body is of a different marble from that of the head, which is Parian. This magnificent work has been connected by Brunn with Praxitelean influence. At any rate it is one of the leading extant specimens of Attic art of about 350 B.C.

Newton, *Discoveries at Halicarnassus*, p. 381, Pl. 35. Mitchell, p. 532. Rayet, *Monumenti*, II. Pl. 49. Friederichs-Wolters, 1275.

- 353.** **Marble altar** with Relief of the Sacrifice of Iphigenia. Calchas is about to cut a lock of hair from her head. Fairly good work of the Graeco-Roman period, recalling in its general aspects the Ephesian relief next to it. Now at Florence.

Friederichs-Wolters, 2143. Raoul Rochette, *Monumens Inédits*, Pl. 26, I. p. 129.

- 354.** **Drum of a column** from the great Temple of Artemis at Ephesus. Marble. British Museum. This Temple, one of the Seven Wonders of the World, was destroyed by fire in 356 B.C. and rebuilt during the next twenty or thirty years. The site was explored in 1869—74 by Mr J. T. Wood, and the remains discovered by him are now in the British Museum. The column, as we learn from Pliny, were decorated with reliefs, and according to one reading of the passage, Skopas was the artist. Some few of the sculptured drums were discovered by Mr Wood, and that reproduced here is the best preserved of any. The commonly received theory (Robert, *Thanatos*, p. 37) sees here a representation of the restoration of Alkestis to Admetos. On the extreme right are Pluto

and Persephone. Then comes Hermes, then Alkestis; next the winged youth Thanatos (Death), and lastly, Herakles. But this interpretation has been much disputed, chiefly on account of the beauty and attractiveness of the figure called Thanatos, and of deviations from the story as given by Euripides. The work is Attic of the 4th century.

Wood, *Discoveries at Ephesus*, p. 188, Pl. I. Mitchell, p. 535. Rayet, *Monumenti*, II. Pl. 50. Waldstein, *Journ. Hell.* III. p. 96. Friedrichs-Wolters, 1242.

- 355. Bas-relief.** Pentelic Marble, representing a sacrificial scene, called Medea and the daughters of Pelias. Found in 1814 in the Court of the old French School at Rome. Now in the Lateran Museum. A replica is at Berlin. The original of this and the next Relief (Orpheus and Eurydice) probably served for the internal decoration of some palace or large private house, not of a temple. The style recalls the best Attic work of the end of the 5th or beginning of the 4th century. Compare the attitude of the maiden who is stooping with that of the Nike tying her sandal (No. 305).

Friederichs-Wolters, No. 1200. Benndorf and Schoene, *Antike Bildwerke des Lateranischen Museums*, p. 61, 92.

- 356, 357. Bas-relief.** Marble. Orpheus, Eurydice and Hermes. There are several copies of this relief in existence. Those reproduced here are from the Louvre and from Naples. The relief is too low to admit of the idea that the original was a metope in some celebrated temple. More probably it was a panel in the wall of some private house. The Hermes strongly recalls some of the youths in the frieze of the Parthenon. The work is Attic, of the end of the fifth century.

Friederichs-Wolters, 1198. Zoega, *Bassirilievi*, I. Pl. 42, p. 193.

- 358. Sepulchral slab;** in high relief. Athens. The figures represented are the young man, to whom the monument is erected, his father, and a slave in an attitude of grief. As being of servile rank he is represented on a much smaller scale. Found in the Kerameikos. Attic school; century iv.; early.

Stephani, *d. ausruhende Herakles*, p. 39, Pl. VI. 1.

- 359. Torso of Aphrodite.** Marble. Was at one time in possession of the French painter Ingres. Is said to be now at Rome. Reproduces a type no doubt due in the first instance to Praxiteles. Perhaps in the Museo Torlonia.

- 360. Dionysos.** Marble. Found in Hadrian's Villa at Tivoli in 1881. Probably from an original in bronze. The date and school are doubtful. Reminiscences of Polykleitan character in head and proportions have been pointed out; and the work has been assigned to the eclectic schools of the 1st cent. A. D. of which specimens are to be seen in Gallery D. But we think it equally probable that, owing to Praxitelean feeling in the treatment of the fawn's skin, &c., and to a marked softness in the modelling of the nude, this work may illustrate the art of the school of Kephisodotos the Younger, the son of Praxiteles, its place in the Gallery thus being on the opposite side of the Gallery near the entrance to Gallery D. Its present place is due to considerations of balance of composition in the Gallery. The *puntelli* or points for the use of the marble worker on the head may here be noted.

Presented by the Italian Government.

Mon. dell' Inst. Roma, xi. Pl. 51. *Annali*, 1883 p. 136 (Michaelis).

- 361. Marble Torso of Aphrodite** at Naples. The goddess is laying aside her drapery preparatory to entering the bath. This work dates from not long after Praxiteles, the motif is by no means unlike that of his Knidian Aphrodite (No. 363).

Friederichs-Wolters, No. 1468. Bernouilli, *Aphrodite*, p. 208. *Museo Borbonico*, iv. Front.

- 362. "Hermes" of Andros.** Marble, found in 1833 in a sepulchral chamber in Andros, along with a female figure. Now at Athens. Restored: both legs from knee to ankle. It is probably not Hermes who is here represented, but the idealised form of the man in whose tomb the statue was found. It bears a strong resemblance to the Farnese Hermes (No. 369) opposite. In the head as well as in the body this statue and the "Farnese" Hermes (No. 369) present a "Lysippianised" modification of the Praxitelean Hermes.

Friederichs-Wolters, 1220. 'Εφημερίς, 1844, 915. *Mittheil.*, iii. p. 95.

- 363. Aphrodite** (of Knidos). Marble. Munich, formerly in the Braschi Palace, Rome. Restored, upper part of head, nose, r. forearm, l. arm from armlet to hand, fingers of l. hand, feet, parts of vase and drapery.

This is a replica of the greatest work of Praxiteles, the Aphrodite of Knidos, with which it can be identified mainly by representations on coins of Knidos. This statue fixed

the type for all representations of Aphrodite in succeeding centuries, up to the time of Arkesilaos (see No. 584). Hardly any work is better calculated than this to show the essential difference between the 5th and 4th century in respect of the conceptions of the divine. There are numerous other replicas of this statue, notably the one in the Rotunda of the Vatican Museum.

Friederichs-Wolters, 1215. Brunn, *Beschr. der Glyptothek*, 163, 131, and reff. Murray, II. p. 271. Mitchell, p. 450.

364, 365. Hermes with the infant Dionysos, and Bust of Hermes. Marble. Original by Praxiteles, discovered at Olympia in the Heraeum (Temple of Hera) on the 8th of May, 1877, by the German explorers. Now in the Museum at Olympia. Pausanias mentions that he saw this statue, and that it was a work of Praxiteles. This, then, is the only Greek statue in existence of which we can say without hesitation that it comes directly from the hand of one of the greatest masters. Apart from the extreme beauty of the work itself, which in point of technique probably surpasses all others now existing, it has afforded us an insight into the characteristic style of Praxiteles, which we could never have possessed without it. It has enabled us to classify as belonging to his school, or time, such works as the Farnese Hermes, the Hermes of Andros and many others. It will be felt that while the beauty of form in this group is preeminent, the choice of subject and the conception of two deities so great as Hermes and Dionysos, is far removed from, and perceptibly inferior to what we see in the work of Pheidias.

It is somewhat doubtful how the group should be restored; the upraised arm of Hermes has been variously thought to have held a long staff of bronze, a bunch of grapes or a pair of castanets.

For the general idea, compare the Eirene and Ploutos of Kephisodotos, the father of Praxiteles, and the later Silenos and Dionysos.

The literature of the subject is very large.

Ausgr. III. 6—9, v. 7—10. *Funde*, 17, 18. Murray, II. 256. Mitchell, p. 441. *Journal of Hellenic Studies*, III. p. 81 (A. H. Smith). Friederichs-Wolters, 1212.

366. Hermes, relief in red sandstone, found in 1767 at Godramstein near Landau, now in the Antiquarium at Mannheim. Roman work of post-Christian date. Hermes is holding a

purse or bunch of grapes in his r. hand, and a child on his left arm, who has a caduceus. In the field are a cock and a goat. The relief is important as being a rough imitation of the Hermes of Praxiteles.

See 364.

Friederichs-Wolters, 1213. *Journal of Hellenic Studies*, III. p. 85, 89 (A. H. Smith).

367. **Apollo Sauroktonos**(the Lizard-killer). Bronze. Villa Albani, Rome.

368. **Apollo Sauroktonos.** Marble. Louvre. Apollo should be holding an arrow. Original by Praxiteles, 350 B.C. This is mentioned by Pliny as a work of Praxiteles. The singularly youthful, almost feminine, presentment of Apollo is quite in accordance with the known tendencies of this artist, and his conceptions of other deities.

The meaning of the lizard is somewhat doubtful. It is known that the lizard had certain magic properties attributed to it, and was used in incantations; but in this group many critics, with some reason, have preferred to see only a genre subject—Apollo as a boy trying to “stalk” and pierce the lizard simply as an exercise of agility: the animal being, as is well known, extremely quick in its movements.

See Winckelmann, No. 40. Clarac, III. 486 A. No. 905 E. Rayet, *Monuments*, II. 47. Murray, II. 258. Mitchell, p. 445. Overbeck, *Kunstmyth.* III. 235. Friederichs-Wolters, 1214.

369. **The Farnese Hermes.** Marble. British Museum. Represents Hermes as the Psychagogos (leader of souls to Hades). This statue, Praxitelean in its connections, is one of several derived from a common original. The so-called Antinous of the Belvedere, now at the Vatican, and a statue at Lansdowne House, London, are the best known of the replicas.

Purchased in 1864 from the ex-king of Naples, for the British Museum.

See *Mus. Pio-Clem.* I. Plate A. 12. Brunn, *Kunstmyth.* Pl. 91. Michaelis, *Ancient Marbles*, p. 174, 454. Newton, *Guide to Graeco-Roman Sculpture British Museum.*

370. **Torso, called Apollo.** Marble. Louvre, Paris. The moulding of the forms is noticeably harder than that in Praxiteles' work. The influence of Lysippos has probably something to do with this.

The right arm of the god was most likely supporting the back of his head. The left may have been leaning on a tree-stem. Comp. the restoration of No. 76 in Fröhner's *Sculpture antique du Louvre*.

- 371.** **Silenos holding the infant Dionysos.** Marble. Louvre, Paris. Found in cent. xvi. at Rome in the Gardens of Sallust; passed with the rest of the sculpture of the Villa Borghese into the Louvre.

Restored: Hands of Silenos, arms and legs of Dionysos.

This group should be compared with the Hermes of Praxiteles, near which it has been purposely placed. It is a much later work, belonging probably to the Graeco-Roman period, but the motif is not unlike that of the Hermes. Replicas exist in the Vatican and at Munich.

Clarac, Pl. 333, 1556. Fröhner, *Sculpture antique du Louvre*, No. 250. Friederichs-Wolters, 1430.

- 372.** **"Spinario."** Boy pulling a thorn out of his foot. Bronze. Palazzo dei Conservatori. Capitol, Rome.

Has been attributed to an early period of art (5th cent. as by Fried.-Wolters, 215), but more probably belongs to a later eclectic school of archaising tendency, perhaps that of Pasiteles B.C. 50. The choice of subject may have been due to the influence of works of Boethos of Carthage, cir. 320 B.C.

Rayet, *Monumenti*, I. Pl. 35. Brunn, *Ruinen und Museen Roms*, p. 127. Friederichs-Wolters, 215.

- 373.** **"Herakles."** Bronze head, at Naples; found in the Villa of the Pisos at Herculaneum. A head of athletic type and Praxitelean style.

Friederichs-Wolters, 1302. *La Villa Ercolanese*, Pl. vii. 3, p. 261. *Museo Borbonico*, xii. Pl. 11. Rayet, *Monumenti*, II. Pl. 66.

- 374.** **Marble Bust**, in the Vatican, called a "Genius" or the Eros of Centocelle; found at Centocelle on the Via Labicana by Gavin Hamilton in the last century. Only the upper part of the torso is here reproduced.

This may be a replica of one of the great statues of Eros by Praxiteles.

Friederichs-Wolters, 1578. Visconti, *Mus. Pio-Clem.* I. Pl. xii.

- 375. Bust of an Athlete**, (called *Meleager*). Marble, found at Capua, now at Munich. Restored: nose and bust; good work, Roman in date, from a 4th century original: has more to do with Praxiteles than with Lysippos.
Brunn, *Beschr. der Glyptothek*, No. 164. Friederichs-Wolters, 1301.
- 376. Female Head**. At Bologna. Marble. Conze would refer it to the school of Polykleitos, and calls it a male head; others prefer to see in it an Amazon.
Conze, *Beitr. zur Gesch. d. Griech. Plastik*, Pl. 1, p. 1. Friederichs-Wolters, No. 519.
- 377. "Berenice."** Bronze bust, found at Herculaneum in 1756, now at Naples. The lips of the original were at one time overlaid with silver. The head is not that of Berenice, nor, probably, Artemis, as it has also been called. It may be of the Graeco-Roman period.
Comparetti, *Villa Ercolanese*, Pl. x. 3, p. 264. Rayet, II. Pl. 51. Friederichs-Wolters, 1603.
- 378. Female Head**. Marble. The eyeballs were inserted in ivory or metal. This head was formerly in the Pourtalés collection, and is now in the British Museum.
Friederichs-Wolters, 1605.
- 379. Ares seated**, known as the Ludovisi Ares. Colossal marble group. Villa Ludovisi, Rome. Found near the Palazzo Sta Croce.
Restored: Nose, r. hand, r. foot, sword-hilt of Ares. Head, parts of both arms and r. foot of Eros.
Traces of the presence of another figure, now lost, are to be seen on the left shoulder. This was most likely Aphrodite. The introduction of a love-passage into the representation of so masculine a god as Ares is the mark of a late age. The characteristic features of the technique all point to Lysippos as the originator of this work, especially the treatment of the hair. Compare the Apoxyomenos and the heroic head.
Clarac, iv. 635, 1432. Müller-Wieseler, II. Pl. 23. Friederichs-Wolters, 1268.
- 380. Heroic Head**, in the British Museum. Marble.
The pose of the head, somewhat inclined upward, and the pathetic expression, taken together with the Lysippian bronze-like treatment of the hair, lead to the conclusion

that this is a copy of an idealised portrait head of the young Alexander by Lysippos.

This head was found at Ostia, and was purchased by Samuel Rogers, the poet, from whose collection it passed into the British Museum.

Spec. of Anc. Sculpture, II. Pl. 18.

- 381. Apoxyomenos** of Lysippos. Marble, from Bronze original. In the Braccio Nuovo of the Vatican, Rome. Found in 1849 in the Trastevere, Rome.

Restored: Only the fingers of the right hand and the die, which was inserted on the strength of a misinterpretation of some words of Pliny.

The figure is that of a youth scraping himself with a strigil, the instrument used to get rid of the sand and oil which athletes used to cover their bodies preparatory to wrestling.

One of the most famous works of Lysippos (of Sikyon, B.C. 370—310), Pliny tells us, was an Apoxyomenos: and he also says that the characteristics of the Lysippian figure were smallness of head, and slimness of limb; both of which are perceptible in this work, and in many others of the time.

The expression of fatigue in the face of the athlete, though true to nature, is more pronounced than anything we meet with in works of the fifth century. We shall see all emotional characteristics of this kind developed and emphasized in the works of the succeeding period.

Monumenti, v. Pl. 43. *Annali*, 1850, p. 223. Overbeck, II. p. 122.

Rayet, II. Pl. 55. Mitchell, p. 517. Murray, II. p. 342. Friederichs-Wolters, 1264.

- 382. Demosthenes.** Portrait bust. Marble. Munich. Found in the Circus of Maxentius at Rome.

Restored: Nose and part of lower lip.

Note the protruding upper lip in this and all the numerous extant busts of Demosthenes in connexion with the stories concerning his difficulty in pronouncing

The original of this, and of the statue (No. 589), was most probably a bronze statue by the sculptor Polyektos, executed immediately after the death of Demosthenes. It is among the earliest specimens of distinct portraiture, not idealised in any way, which we meet with in Greek art.

Brunn, *Beschr. d. Glyptothek*, p. 200. Overbeck, *Schriftquellen*, 1365. Friederichs-Wolters, 1312.

- 383. Demosthenes.** Marble. Royal Gardens, Athens, where it was found. From the same original as the Munich bust, No. 382, which see.

Martinelli, No. 262.

- 384. Hermes resting.** Bronze. Found at Herculaneum, Aug. 1758, now in the National Museum, Naples. Restored: part of skull; it was found in several pieces.

Lysippian in proportions, though probably not so early as the 4th century B.C.

Rayet, *Monumenti*, II. Pl. 56. *Villa Ercolanese*, Pl. XIII. p. 199. Baumeister, *Denkmäler*, s. v. Hermes, fig. 738.

- 385. Bronze Statue**, known as *the Praying Boy*, one of the finest fourth century bronzes in existence. It represents some victor in the boys' athletic contests either praying for success or returning thanks for it; more probably the former. Pliny says that Boëdas, a son of Lysippos, executed a statue of this kind: and this particular work has consequently been attributed to him by some critics (e.g. Bursian in *Fleckeisen's Jahrbücher*), but there is no confirmatory evidence apart from Pliny's words. The work is probably Attic of the fourth century. It was discovered at Herculaneum and bought by Prince Liechtenstein. It is now at Berlin.

Mitchell, p. 522. Brunn, I. p. 408. Overbeck, II. p. 132.

- 386. Relief.** Marble. Paris and Helen; at Naples, once in the collection of Count Noja. Restored; Face of Aphrodite. On the right are Alexandros (Paris) and Eros. The form in which the latter is represented is perhaps due to the influence of Praxiteles. On the left are seated Aphrodite and Helen: the small figure above is Peitho (Persuasion). Helen is yielding to Aphrodite's persuasion and is about to leave Sparta with Paris. The original of this work is not earlier than 350 B.C.

Friederichs-Wolters, 1873. Winckelmann, *Mon. ant.* 115. Michaelis, p. 511.

- 387—420. Glass Case III.** In this are contained various small works, chiefly of the fourth century, some of which are valuable independently; others chiefly as illustrating the larger works of the period.

- 387, 388.** **Hermes resting.** Paris }
Same subject. Berlin } are to be compared with the
 bronze Hermes opposite (No. 384) from Herculaneum.
- 389.** **Statuette of Athene** with foot on globe, in the Bibliothèque Nationale, Paris. The attitude may be Lysippian (cf. the descriptions of his bronze Poseidon at Tarentum).
- 390.** **Nike.** British Museum. Contrast with earlier draped figures of Nike; possibly Praxiteles may have originated the undraped type.
- 391.** **Athene.** Bibliothèque Nationale, Paris. Compare attitude of Eirene, and notice drapery, rather characteristic of fifth century.
- 392.** **Ares.** Bust. Berlin. Compare Lysippian head of Alexander, and also the large bust of Athene from Munich (No. 490).
- 393, 394.** **Vases with Centaurs and Eros.** Naples: from Pompeii. Treatment originated possibly by Praxiteles (cp. Hermes with Dionysos, and Silenos with Dionysos); a favourite subject in later art. Cf. the Vatican centaurs.
 Friederichs-Wolters, 1993—4.
- 395.** **Aphrodite fastening sandal.** Munich. Compare small torso opposite (Berlin).
- 396.** **Statuette of Athene.** Munich.
 Friederichs-Wolters, 1751.
- 397.** **Statuette of Hera.** Bibl. Nat., Paris.
- 398.** **Statuette of Artemis.** (Ibid.) Draped, but still appearing as the huntress.
- 399.** **Torso of Aphrodite:** in private possession. Praxitelean.
- 400.** **Statuette of Aphrodite anointing herself.** Florence. Choice of subject due to influence of Praxiteles. For treatment compare recorded works of Daidalos of Sikyon and Kephisodotos the Younger.
- 401.** **Statuette, Dionysos.** Naples, from Herculaneum; probably once held thyrsus and drinking vessel.
- 402.** **Apollo (Arolsen);** compare with attitude of Sauroktonos by Praxiteles.
 Friederichs-Wolters, 1757.

- 403. Hermes.** Lyons. Holding purse and no doubt formerly a caduceus as well. This type is the commonest in late Roman bronzes, cf. Hermes of Andros.
- 404. Priest with Sacrifice.** Bibl. Nat., Paris.
- 405. Winged Female figure.** Cassel. Lysippos' statue of Kairos (Opportunity) may have set the fashion for works of this kind.
- 406. Herakles.** Bibl. Nat., Paris.
- 407. Herakles.** Ibid.
- 408. Narcissos, seated statuette.** Bibl. Nat., Paris. Compare the Ludovisi Ares.
- 409. Herakles, in private possession.**
- 410. Faun.** Naples.
- 411. Aphrodite fastening her sandal.** Arolsen.
- 412. Vase with Ivy leaves, found with 393 at Pompei, now at Naples.**
Friederichs-Wolters, 1995.
- 413. Statuette of Demeter.** Bibl. Nat., Paris.
- 414. Aphrodite.** British Museum.
- 415. Imperfect statuette, Aphrodite.** Florence.
- 416, 417. Statuette of Aphrodite, and Aphrodite with Amphora,** both at Arolsen. Cp. larger torso of Aphrodite opposite (No. 359). General idea Praxitelean.
- 418. Small ivory Group, presented by B. Suermondby, Esq.**
- 419. Male Torso, Munich.**
- 420. Flat Lekythos, Athens.**
- 421. Marble Candelabrum** with group of Ganymede carried off by the Eagle, probably copied from a bronze group by Leochares, an artist of the Attic school about 350 B.C.
Restorations. In the figure of Ganymede: parts of chin and neck, arms below shoulder, r. leg and thigh, l. leg from knee to ankle. Of the dog, everything except the paws; of the eagle all except the body.
Now in the Vatican. *Museo Chiaramonti*, No. 672.
See Friederichs-Wolters 1246. Mitchell, p. 461. Müller-Wieseler, I. No. 148, Pl. 36.

- 422—448.** *Glass Case IV.* contains small works of fourth century date and style.
- 422.** **Statuette of a Comedian.** Bibl. Nat. Paris }
423. **Similar Statuette.** } Belong to
 a large class of genre works which first became really
 common in the fourth century.
- 424.** **Silenos.** Naples.
- 425, 426.** **Statuettes of the Dioscuri.** (Castor and Pollux)
 Arolsen. Each has a star on his head and a short sword in
 his hand. On the whole these works recall Lysippos rather
 than Praxiteles.
- 427—431.** **Five statuettes of Zeus.** (1) at Munich, (2) at
 Naples, (3) in the Pourtalés collection, (4) in the British
 Museum, and (5) at Paris.
 The four nude figures may be called Lysippian; the seated
 and draped one looks like a later reproduction of the type seen
 in the Verospi Zeus (Müller-Wieseler, II. pl. II. No. 7).
- 432.** **Apollo.** British Museum. In respect of its attitude recalls the
 Faun of Praxiteles more than anything else.
- 433.** **Aphrodites;** at Berlin. The first is on the whole the severer
 in treatment, but the fashion of representing Aphrodite nude
 is altogether a fourth century development which owes its
 existence primarily to Praxiteles.
- 434.** **Faun.** British Museum. On the whole Lysippian, being far
 removed from the Praxitelean idea of these beings, and
 approaching more nearly to the type seen in the dancing
 Fauns and Satyrs (Nos. 500-3).
- 435.** **Infant Dionysus on Panther.** Naples.
- 436.** **Seated Silenos.** Naples. Comp. No. 384.
- 437.** **Herakles slaying the Nemean Lion.** Naples. Approaches
 the Pergamene works in the realistic character of its treat-
 ment.
- 438.** **Faun reading.** Louvre. Compare the celebrated Faun of
 Praxiteles.
- 439.** **Nymph seated.** Bibl. Nat. Paris.
- 440.** **Herakles.** Avignon.
- 441.** **Ares.** Collection Lenoir.

- 442. Female Head.** Found in Corfu; now in a private collection there; a fine work of the fourth century. Notice particularly the form of the coiffure.

See Mitchell, p. 620, and note. Friederichs-Wolters.

- 443. Attis.** British Museum.

- 444. A Warrior.** Bibl. Nat. Paris. Compare warriors on Hali-karnassean frieze and, later, the Borghese Gladiator.

- 445. A "Paniskos"** (Satyr, or diminutive of Pan), extracting a thorn from his foot. Munich. For the motif compare the Spinario (No. 372); for the kind of being here represented compare Nos. 493, etc.

- 446. Silver cup** with scenes from the Trojan War. Munich. Represents (*a*) the captive Trojan women, (*b*) the sacrifice of Polyxena. Fried.-Wolters, 1998.

- 447, 448. Vases.**

- 449—460. Twelve Slabs of a Frieze,** from Gjölbaschi. Marble; at Vienna.

The Friezes to which these Slabs belong, together with other Sculptures, come from a large heröon or Mausoleum in Lycia, at a place now called Gjölbaschi. The building was first noticed in 1842 by J. A. Schoenborn, and briefly described by him in the *Museum of Classical Antiquity*. In 1881 an expedition sent from Austria under Benndorf rediscovered it, and brought the sculptural decorations to Vienna. The work which is to treat of them fully has not yet appeared.

The general plan of the building is a rectangular Court decorated with Friezes inside and out. The subjects of the Friezes are mythological and domestic; the date is some time in the fourth century, the style of work Attic. Traces of the influence of Polygnotos and other great fifth century painters are believed to be discoverable in the treatment of many of the scenes, when they are compared with descriptions of such works in Pausanias. Two fragments of the frieze are reproduced here:

A. Odysseus slaying the Suitors (represented by Polygnotos at Plataea).

B. The Hunt of the Calydonian Boar.

See *Museum of Classical Antiquities*. Mitchell, p. 415. Murray, II. p. 218. Friederichs-Wolters, 991—999.

- 461.** "Attis." Marble. British Museum, from the Villa Palombara, Rome. Probably a reproduction of a work of the school of Praxiteles.

Spec. of Anc. Sculpture, II. Pl. 17. Friederichs-Wolters, 1580.

- 462.** Head of Ephebos. Marble, found at Olympia. Museum, Olympia; probably an ideal head of an Olympian victor. Possibly a production of the school of Skopas. Fourth century work.

Ausgr. v. Pl. 20, p. 13. Murray, II. p. 233. Friederichs-Wolters, 322.

- 463.** Bronze head of a boxer. Found at Olympia, now in the Museum there; evidently a portrait. Of an extremely realistic character, probably belonging to the third century.

Ausgr. v. Pl. 21, 22, p. 14. Mitchell, p. 554. Friederichs-Wolters, 323.

- 464.** Bust of Artemis (?). Marble. Vatican. Compare for general treatment the Corfu head (No. 442) and a Munich bust, figured in Mitchell, p. 619.

- 465.** Torso of Aphrodite. Marble. British Museum. Found at Cyrene by Smith and Porcher in 1860—61. Called Aphrodite because found in the ruins of her temple there. It bears no distinctive mark. Greek marble; of good workmanship.

Smith and Porcher, p. 102. Newton, *Guide to Graeco-Roman Sculptures*, No. 22.

- 466.** Statuette of Persephone (sometimes called a Demeter-Persephone); wearing the headdress called the kalathos, and holding a flower. Marble. British Museum. Found by Sir C. Newton in Temenos (precinct) of Demeter at Knidos. Fourth century.

Newton, *Halicarnassus*, etc., I. Pl. LVII., *Hist. of Discoveries*, II. p. 376, 420. Overbeck, *Kunstmythol.* II. p. 476.

- 467.** Statuette. Alexander the Great (sometimes called Ares). Marble. Louvre. Found at Gabii. Referred to a bronze original by Lysippos, the one sculptor whom Alexander allowed to portray him.

Overbeck, *Plastik*, II. p. 114.

- 468.** Head of Alexander the Great. Marble. Athens. National Museum.

Martinelli, No. 254.

- 469.** **Marble bust**; possibly Alexander. In the National Museum, Naples.
- 470.** **Head of Alexander the Great.** Marble. British Museum, acquired in 1872. Found at Alexandria. Perhaps a copy from a bronze by Lysippos, who never, so far as we know, worked in marble.
Murray, II. p. 345, Pl. 32. Mitchell, p. 515. Friederichs-Wolters, 1602.
- 471.** **Head of Alexander the Great** (sometimes called Helios). Marble. Capitol, Rome.
Restored: End of nose. Probably a portrait of Alexander; it strongly resembles the heads on his coins.
Overbeck, II. p. 112. Friederichs-Wolters, 1416.
- 472.** **Small Female Head.** Marble. Piraeus Museum, Athens. Possibly that of an Amazon. Fourth century.
Martinelli, No. 288.
- 472 a.** **Head of Apollo.** Marble. National Museum, Athens. Found east of the Temple of Zeus Olympios there. A replica exists at Cassel, on a complete statue. Attic work of the fourth century (?). Friederichs-Wolters puts it earlier.
Kekulé in *Mittheil.* I. p. 177, Pl. VIII.—X. Heydemann, 731. Friederichs-Wolters, 223.
- 473.** **"Melpomene."** Marble. National Museum, Athens, found at Hagia Trias (the Dipylon).
Belongs to a replica of the Statue of Melpomene the tragic Muse (*Museo Pio-Clementino*, I pl. 20). Graeco-Roman epoch. Attic work.
Martinelli, No. 289. Sybel. 675. Friederichs-Wolters, 1444.
- 474.** **Inscription** found at Olympia, to Philonides, measurer of distances to Alexander the Great, mentioned by Pausanias, VI. 16.
Translit.:
Βασιλέως Ἀλε[ξάνδρου] | ἡμεροδρόμος καὶ | βηματιστῆς τῆς
Ἀσίας | Φιλωνίδης Ζώτου Κρής | Χερσονάσιος ἀνέθηκε | Διὶ Ὀλυμπίῳ.
Arch. Zeit. 1879, p. 275.
- 475.** **Aphrodite** arranging her hair. Dolphin on r. Marble statuette. Berlin. Graeco-Roman period.

- 476.** "Narcissos." Bronze Statuette. National Museum, Naples. Found at Pompeii. Perhaps meant for a hunter listening to some distant sound. Works of this kind are the legitimate offspring of the conceptions introduced by Praxiteles, in particular that of the Faun. This, of the Graeco-Roman period, is one of the most beautiful bronzes extant. Presented by G. Barker, Esq.
Overbeck, *Pompeii*. Frontispiece and p. 489. Rayet, *Monumenti*, II. Pl. 48.
- 477.** Female Torso, of Aphrodite? Marble. British Museum.
- 478.** Female Torso. Marble. Berlin.
- 479.** Torso of Aphrodite. Marble, from Bronze original. Found in a canal at Alexandria; now in possession of the Duc d'Arenberg, at Brussels. The goddess was represented fastening her sandal. The type frequently recurs in small bronzes. Good work of 3rd century (?).
Bernouilli, *Aphrodite*, p. 330. Friederichs-Wolters, 1475.
- 480.** Medusa (Rondanini). Marble. Glyptothek, Munich. Graeco-Roman epoch. Formerly in the Rondanini Palace, Roman. Bought in 1808 for Munich. Compare with this softened and idealised representation of the Gorgon the old monstrosities of the Metope of Selinus (No. 27). A still further development, where the element of pathos is most prominent, will be seen in the Ludovisi Medusa (No. 550).
Brunn, *Beschr. d. Glypt.* p. 161. Müller-Wieseler, II. Pl. 72. Friederichs-Wolters, 1597.
- 481.** Small Female Head. In private possession in Ithaca. Marble. Compare with Head from Corfu (No. 442). Fourth century.
Martinelli, No. 279.
- 482.** Small Female Head. Marble. In private possession at Tripolitza in the Peloponnesus.
Martinelli, No. 280.
- 483.** Small Female Head. Marble. In the Museum at Argos.
Martinelli, No. 297.
- 484.** Hermes. Parian Marble. Bust found in 1820 along with the Aphrodite of Melos; now in the Louvre. Athletic type.
Fröhner, *Sculpture Ant. du Louvre*, 194.

- 485. Hera** (Ludovisi). Colossal Marble Bust. Villa Ludovisi, Rome.

Formerly thought to be a reproduction of the Hera of Polykleitos, but more probably a work of the fourth century (perhaps Lysippos), though certainly the finest head of Hera we possess.

Kekulé, *Hebe*, Pl. II. Overbeck, *Kunstmythol.*, II. p. 83. Atlas, Pl. 9, 7, 8. Mitchell, p. 392. Friederichs-Wolters, 1272.

- 486. Bust of Aphrodite.** Parian Marble. Found at Cumae. Now in the Glyptothek, Munich.

Restored: Top of head, nose, lips, and bust. The head should have been restored after the fashion of the Capitoline and Medicean Aphrodite (No. 563). It is good Roman work.

Brunn, *Beschr. d. Glypt.*, 110, p. 141.

- 487. Bust of Hera Pentini.** Marble. Vatican, Rome, formerly in the Palazzo Pentini.

Restored: Neck, breast, end of hair, nose and upper lip. A much weaker type than the Ludovisi Hera.

Overbeck, *Kunstmyth.* Pl. 9, No. 13, Vol. II. p. 97. Friederichs-Wolters, 1516.

- 488. Head of Zeus or Asklepios.** Marble. Found on the island of Melos in 1828; passed into the Blacas collection, thence into the British Museum. Some have seen in it a reproduction of the Pheidias ideal of Zeus; others, judging from inscriptions discovered with it, suppose it to represent Asklepios. The recent discoveries at Epidauros confirm the latter view. It is Attic work of the fourth century.

Mitchell, *Selection*, Pl. XIII. p. 530. Murray II. Pl. XI. Overbeck, *Kunstmyth.* I. p. 80. Friederichs-Wolters, 1283.

- 489. Mask of Athene.** Marble. Central Museum, Athens.

- 490. Colossal Bust of Athene.** Pentelic Marble. Found near Tusculum: then in the Villa Albani, now at Munich.

Restored: Head of snake on helmet, extremities of helmet in front, nose, part of lower lip, parts of snakes on the aegis.

This bust never formed part of a statue. The workmanship is of the best Roman period, and shows traces of being derived from a bronze original. Compare the Athena of Velletri, figured Muller-Wieseler II. Pl. 19. We have reason

to believe that the original type belongs to a much earlier (perhaps late fifth century B.C.) period.

Müller-Wieseler, II. Pl. 19. Braun, *Kunstmyth.* Pl. 57. Brunn, *Beschr. d. Glypt.* No. 92. Friederichs-Wolters, 1435.

- 491. Metope**, from a Temple at Ilion (Troy), representing Helios in his car. Marble. Berlin. Found by Schliemann. Graeco-Roman period (2nd cent. B.C.?) Clever work, not very highly finished. The remains of other Metopes belonging to the building show that the subject represented was a Gigantomachia (fight of the giants and gods).

Schliemann, *Ilios*, p. 623. *Arch. Zeit.* 1872, Pl. 64, p. 57. Curtius, Friederichs-Wolters, 1855.

- 492. Relief, Zeus, Hera, and Thetis.** Marble. Found at Rome. Brought from Turin by Napoleon I.; now in the Louvre. Restored: l. hand and feet of Thetis, nose and part of r. hand of Hera.

Supposed to represent either Thetis interceding with Zeus for Achilles, or Zeus, Aphrodite and Hera: signed DIADV-MENI. Graeco-Roman period; good work. The drapery of Hera is of earlier style. Maffei, *Museum Veronense*, p. 211. 1.

Bouillon, *Musée d'Ant.* I. Pl. 75. Froehner, *Sculpture Ant. du Louvre*, p. 29. Friederichs-Wolters, 1875.

- 493. Relief, Bacchanalian procession.** Marble. In the National Museum, Naples? A replica exists in the British Museum (*Ancient Marbles*, II. Pl. XII.). One of a large class of representations, chiefly occurring on sculptured vases of the Graeco-Roman period.

- 494. Bust of Faun.** Found at Vienne in Dauphiné in 1820, now in the Louvre. Part of a statue of which other fragments are said to have been found subsequently.

Restored: r. ear and tip of l. ear.

First-rate work of its kind.

Froehner, *Sculpture ant. du Louvre*, p. 278. Clarac, *Cat.* No. 481, bis. *Atlas*, Pl. 1082. Friederichs-Wolters, 1498.

- 495. Relief, "Bacchante."** Marble; probably from the base of a Candelabrum. British Museum; from the Townley collection; possibly a reminiscence of the celebrated Maenad of Skopas. The type recurs exactly on No. 512, and further,

the extant descriptions of the work of Skopas correspond with these representations.

Ellis, *Townley Gallery*, II. p. 103.

- 496. Relief, Bacchanalian.** Marble. Florence. Chiefly remarkable as repeating the type of Maenad seen on No. 507. Graeco-Roman.
- 497. Relief, Bacchus and Ikarios.** Marble; from a sepulchral altar. Vatican. Rome. See below, No. 498.
- 498. Bacchus and Ikarios** (see 497). Marble relief. Vatican. Rome.

This and the preceding (No. 497) are generally supposed to represent Dionysos entertained by Ikarios, king of Attica, to whom he showed the use of the grape: others explain it as a votive relief to Dionysos from a victorious tragic or comic poet. It is very pictorial in character. There is a good replica in the British Museum.

Ancient Marbles, II. Pl. 4. Friederichs-Wolters, 1844.

- 499. Relief, Artemis and stag.** Marble. In the Museum at Cassel. Resembles in treatment some of the adjoining reliefs of Maenads: some critics relying on the fact that the goddess is represented with a long robe, as in older sculptures, would refer it to the school of Pheidias.

Friederichs-Wolters, 1202.

- 500. Dancing Faun.** Marble. Villa Borghese, Rome. Found in 1824, on Monte Calvo.
- Restored: Arms, part of l. shoulder, most of tree-trunk and hide. Probably he was originally playing a double-flute.

Moumenti, III. Pl. 39. Müller-Wieseler, II. Pl. 39. Friederichs-Wolters, 1427.

- 501. Faun.** Marble (the Rondanini Faun). British Museum; formerly in the Rondanini Collection, Rome.
- Bought from Thomas Shaw of Bath.
- Restored: all but the torso and r. thigh.
- This and the adjoining statues and reliefs afford examples of the very large number of existing representations of the "Dionysiac cycle," the god Dionysos and his train of Fauns, Satyrs, Maenads and the like. They were made popular at first by Praxiteles and Skopas. The Faun of the former

artist, and the Maenad of the latter, were copied innumerable times.

Clarac, *Cat.* 4, p. 251, Atlas, Pl. 714, No. 1703. *Guide to Graeco-Roman Sculptures.*

- 502. Dancing Faun.** Bronze. Found at Pompeii in 1830 in the house called (after this statuette) Casa del Fauno. National Museum, Naples; one of the finest small bronzes existing: probably intended to ornament a fountain.

Clarac, *Cat.* 4, p. 254, Atlas, Pl. 716 A. (1715 B). *Museo Borbonico*, ix. Pl. 45. Friederichs-Wolters, 1504.

- 503. Satyr with cymbals and scabellum** (an instrument worked with the foot, and used to mark the time of the music). Marble. Florence.

Restored: Arms.

Clarac, *Cat.* 4, p. 252, Atlas, Pl. 715 (1709).

- 504. Psyche.** Marble. Found (with part of the torso not given here) in the Amphitheatre of Capua at the end of the last century. Now in the National Museum, Naples: supposed to represent either Psyche deserted by Eros, or Aphrodite. Fine work of the Graeco-Roman epoch, 2nd or 3rd cent. B.C.

Museo Borbonico, xv. Pl. 42. Friederichs-Wolters, 1471.

- 505. Head of Female.** Found south of the Akropolis, Athens. National Museum, Athens. Good 4th century work of the Attic school; it has been supposed to represent Gê or Themis.

A comparison of the delicate moulding and workmanship of this head with the next number, a later copy, illustrates well the difference of the fourth century technique and the later more mechanical art. The head illustrates well what we consider Skopasian types.

Mitchell, p. 485, Selection Pl. x. *Mittheil.* i. Pl. 13, p. 269. Julius. Friederichs-Wolters, 1277.

- 506. Head of Female.** Formerly belonged to the Marchese Riccardi, Florence, now in the Berlin Museum. A replica of the last, belonging to the Graeco-Roman period.

Mitchell, *Selections*, Pl. x. 2. Friederichs-Wolters, 1278.

- 507. Small Marble Head**, perhaps of Aphrodite, found in Egypt, and presented by Lord Ronald Gower. Good work of the Hellenistic period from fifth century prototype. Now in the possession of Sir John Millais, Bart.

- 508. Head of Female**, perhaps Aphrodite. Marble. Found at Pergamon, now in the Berlin Museum; supposed to be rather earlier in date than the other works of the Pergamene school.
Murray, II. Pl. xxxii. Mitchell, p. 598. *Selections*, Pl. xix.
- 509. Head of "Ariadne."** Marble. British Museum; otherwise called Dionysos. Found in the baths of Caracalla, Rome; probably part of a statue. Good work, soft in style.
Monumenti, x. Pl. 30. *Annali*, 1875, (Robert). Friederichs-Wolters, 1489.
- 510. Bust of Aphrodite.** Marble. Munich. Glyptothek. Recalls the type of the Medicean Aphrodite, No. 563. Graeco-Roman work.
?Brunn, 139. Friederichs-Wolters, 1464.
- 511. Head** of No. 352.
- 512. Replica** of No. 442.
- 513. Head** from the Temple of Athene at Priene. Marble. Found in 1869, now in the British Museum. Resembles the head of the colossal statue called Artemisia from the Mausoleum of Halikarnassos.
Antiquities of Ionia, iv. Pl. 20, 1. p. 34. Mitchell, p. 474. Murray, II. p. 302. Friederichs-Wolters, 1241.
- 514. Small head of Aphrodite.** Found at Olympia, now in the Museum there. Marble. One of the finest heads of Aphrodite existing, notwithstanding its small size. Fourth century; possibly from a small copy of the Knidian Aphrodite of Praxiteles.
Ausgr. v. Pl. 25. Mitchell, p. 452, *Selections*, Pl. 19. Friederichs-Wolters, 321.
- 515. Oxford bust.** Greek marble. Oxford, University Gallery. The upper half of a very fine female statue much mutilated: fourth century work, anterior to the influence of Lysippos.
Michaelis, *Ancient Marbles*, p. 555.
- 516. Head of Female.** Marble. Louvre, Paris. Restored: End of nose. Graeco-Roman; called a "Heroine;" has something of the character of the Niobid heads with which it was formerly classed.
Stark, *Niobe*, p. 234. Bouillon, T. III. Pl. 3. Clarac, Pl. 1096, 2793c.

- 517.** **Head** from Halikarnassos. Marble. British Museum. Belonged to one of the colossal statues surrounding the building. Fourth century work. Also illustrates Skopasian types, especially in treatment of the eye.

Newton. Mitchell, p. 474.

- 518.** "**Ajax**": Bearded Head. Marble. British Museum. Found by Gavin Hamilton in 1771 in the ruins of Hadriau's Villa, Tivoli. Bought by C. Townley, and passed with the rest of his collection into the British Museum.

In treatment and pose it stands between Lysippos and the works of the Pergamene school. It may represent a foreign warrior or captive.

Spec. of Anc. Sculpture, II. Pl. xxx. Newton, *Guide to Graeco-Roman Marbles*.

- 519.** **Crouching Aphrodite.** Marble. Louvre, found at Vienne. The most noticeable feature of this work is the wonderfully soft treatment of the flesh. This agrees with what we are told by Pliny of the work of Kephisodotos the younger, son of Praxiteles (Overb. *Schriftgu.* 1339), while a sculptor Daidalos is mentioned also by Pliny as having represented Aphrodite bathing (ib. 994). According to one theory this artist is Daidalos of Bithynia, who lived in the Graeco-Roman period. Accordingly, critics have thought that the work before us represents a transition period from Kephisodotos to Daidalos, perhaps a copy of the latter's great statue. Replicas exist in the Louvre and Vatican.

Bernoulli, *Aphrodite*, p. 313, and comp. Fröhner, No. 147. Friederichs-Wolters, No. 1467. Rayet, *Monuments*, II. Pl. 53.

- 520.** **Marble bust and torso** in the Louvre. Brought from Delos, usually known as the Inopos. Clarac and Visconti thought it was a representation of the river Inopos, which waters Delos. It is more probably a work executed under the influence of Lysippos and recalls in many respects the portraits of Alexander the Great.

See Friederichs-Wolters, 1601. *Gazette Archéologique*, 1886, p. 186, p. 22.

- 521, 522.** **Aphrodite of Melos (and upper part of the same).** Marble. Louvre, Paris. Found in Feb. 1820; bought by the Vicomte de Marcellus; presented to Louis XVIII. by M. de Rivière.

The original attitude of the statue has been a subject of controversy. The principal theories are these. *a.* That the goddess held an apple in the l. hand, and held up her drapery with the r. *β.* That she was originally grouped with a statue of Ares, and that her l. hand rested on his shoulder. *γ.* That she held the shield of Ares in both hands, either as a symbol of victory, or in order to see herself reflected in its surface. Compare the Aphrodite of Capua (No. 558).

An inscription, since lost, was found near the statue, containing the signature of an artist [Ages]andros or [Alex]andros son of Menides, of [Ant]ioch and of the Maeander (in Caria). The style of lettering and the mention of the town would point to a time after 261 B.C. at earliest. But it is quite uncertain whether this inscription belonged to the statue or not. The inscription would correspond to our own hypothesis that this, the most beautiful of extant statues of Aphrodite, is the work of some artist of Asia Minor during the Alexandrian period, the artist having been inspired by the great art of the fifth century, which, in many respects, he has reproduced with some adequacy. It will be well to bear in mind that this is one of the few extant *original temple-statues* that have come down to us from antiquity, that the works of the great artists (the Hermes of Praxiteles excepted) have come down to us either in late copies or in architectural sculptures, and that such a statue, even by an obscure artist, can help us in realizing what point of excellence the great artists must have attained in their famous works.

Mr Stillman believes the statue to represent Nike. His arguments are not convincing. Stillman, *On the Track of Ulysses*, 1888.

Mitchell, p. 597. Overbeck, n. p. 329. Bernouilli, *Aphrodite*, p. 138 (attributes it to school of Skopas). Fröhner, *Sc. Ant. du Louvre*, p. 168. Friederichs-Wolters, 1448.

523. Aphrodite. Marble statue known as the Townley Venus. British Museum. Found in 1776 by Gavin Hamilton at Ostia.

Restored: l. arm and r. hand, with drapery over forearm. The original attitude is uncertain.

Spec. of Anc. Sculpture, i. Pl. 41. *Ancient Marbles, B. M.*, i. Pl. 8. Bernouilli, *Aphrodite*, p. 178. Friederichs-Wolters, 1455.

- 524. Head of Barbarian.** Marble. British Museum. Found in the Forum of Trajan, Rome (called "Decebalus" and "Thumelicus"). Possibly formed part of the adornments of some Roman trophy erected to celebrate victories over the Germans.

Spec. of Anc. Sculpture, II. 49. Friederichs-Wolters, 1567.

- 525. Dying Alexander** (so-called). Marble. Florence. Restored: Bust from middle of neck, top and back of head, lower half of nose. Compared with the heads of some of the dying giants in the altar frieze from Pergamon, it shows resemblances which fix it as belonging to their school and time.

Müller-Wiesel, II. Pl. 39, 160. Michaelis, *Ancient Marbles*, p. 300. *Arch. Zeit.* 1880, p. 162. Friederichs-Wolters, 1417.

GALLERY D.

In this gallery the series of representations of Aphrodite is continued down to the "Venus di Medici;" on the visitors' left are massed together the most important specimens of the art of the schools of Pergamon and Rhodes. The former is represented by a number of small statues reproducing monuments dedicated by Attalus at Athens in commemoration of his victory over the Gauls (B.C. 241), and by the famous Dying Gaul of the Capitol (probably a reproduction from the larger group at Pergamon itself). To this school also belong the great reliefs representing the Gigantomachia (fight of giants and gods) which decorated a colossal altar at the same city. The school of Rhodes is represented by the famous group of Laocoon. The relation between this school and that of Pergamon may be easily seen when we compare the head of Laocoon with the head of a bearded giant (No. 539) from the Pergamene frieze.

The statues in the other section of the gallery (No. 554, etc.) belong to the period of Graeco-Roman art: and among the most interesting of these are the works of the school of Pasiteles (Stephanos and Menelaos, Nos. 581, 583), while at the further end we see some of the efforts of the latest revival under Hadrian, in the effigies of Antinous.

Between the Apollo Belvedere and the Artemis of Versailles we enter the small portrait-gallery. The statue of Sophocles, from the Lateran Museum, faces us. That of Demosthenes is on the left and of

Aeschines on our right, and on the shelves are ranged specimens of portrait-work (some purely ideal, e.g. those of Homer and Aesop) from Greece and Rome.

- 526. Ajax or Menelaos.** Marble bust. Vatican. Found in 1772 by Gavin Hamilton at Hadrian's Villa near Tivoli. It belonged to one of many replicas of a famous group (of which the so-called Pasquino at Rome is a fragment) representing either Menelaus carrying the body of Patroclus or Ajax rescuing that of Achilles. On the helmet is a representation of Herakles fighting with Centaurs. This head has been compared with that of the Laokoon. Others would place it earlier—about the beginning of the 3rd cent. B.C. The Pasquino fragment is very likely the original of all the replicas.

See *Mus. Pio-Clem.* vi. Pl. xviii., xix. *Annali*, 1870, p. 75 (Donner) and Pl. A—F. Braun, *Ruin. u. Museen Roms*, p. 336. Friederichs-Wolters, 1397—8.

- 527. Ares, "Borghese."** Marble. Louvre, Paris. Bought with the Borghese collections in 1808.
Restored: l. forearm (which formerly held a shield or spear) and fingers of r. hand.

The identification of this statue is uncertain. It is sometimes called Achilles. In any case it is a copy of some celebrated original, as is shown by the number of extant copies. The meaning of the ring on the r. ankle is uncertain. See below, No. 528.

Bouillon, II. Pl. 14. Braun, *Vorschule d. Kunstmyth.* Pl. 85, p. 56. Friederichs-Wolters, 1298.

- 528. Ares. Marble Head.** Munich, Glyptothek, from the Villa Albani.

Restored: Plume, sphinx, end of nose, part of bust.

Replica of the head of No. 527. No modern critic has ventured to assign the original to any particular artist, but the period to which it belongs is the Graeco-Roman.

Braun, *Kunstmyth.* Pl. 84. Brunn, *Beschr. d. Glypt.* 91. Friederichs-Wolters, 1299.

- 529. The "Arrotino" Barbarian whetting his knife.** Marble. In the Uffizi, Florence. Found 1534—8 at Rome.

Restored: Only three fingers of l. hand and part of mantle.

This statue formed part of a group representing the flaying of Marsyas, of which the general design is preserved for us on

sarcophagi (*Annali* 1871, Pl. DE, p. 27). The pictorial and somewhat sensational character of the work connect it with the Pergamene school.

Brunn, *Denkmäler*, pt. vii. Mitchell, p. 617. *Arch. Zeit.* 1876, p. 12. Friederichs-Wolters, 1414.

- 530. Barberini Faun.** Marble. Munich, Glyptothek. Found temp. Urban VIII. at the Castle of Saint Angelo (Mausoleum of Hadrian), Rome. It had probably adorned the outside of the Mausoleum, and had been thrown down by the Romans while defending themselves against the Goths in 587. It was bought in 1813 from the Barberini family for the Crown-Prince Ludwig.

Restored: End of nose, l. forearm, r. elbow, most of r. leg, parts of l. leg, and of base.

Brunn would place it soon after 300 B.C., and regards it as an original work of that date; others refer it to the influence of such schools as the Pergamene.

Brunn, *Denkmäler*, pt. 1. Müller-Wieseler, II. Pl. 40—470. Brunn, *Besch. d. Glypt.* 95. Friederichs-Wolters, 1401.

- 531. Apollo "Pourtalés."** Marble. British Museum, formerly in the Giustiniani and Pourtalés collections.

Restored: Nose, parts of lips, ears, and neck.

Formed part of a statue, whether grouped with Marsyas or Hyakinthos, or simply playing the lyre, is uncertain. The pathos of the expression shows it to be a late representation of the god.

Newton, *Guide to Graeco-Roman Sculptures*. Overbeck, *Kunstmyth.* III. p. 141. Atlas, Pl. xxii. No. 35. Müller-Wieseler, II. Taf 11 123. *Annali*, 1875, p. 28. Friederichs-Wolters, 1526.

- 532—538. Figures from the Trophy of Attalos I. of Pergamon.**

This king erected, on the south wall of the Akropolis of Athens, four bronze groups to celebrate his successes over the Gauls in Mysia (gained B.C. 241). These groups represented not only his own victories, but others parallel to them in history and mythology, viz. The fight of the Giants and Gods, of the Athenians and Amazons and of the Athenians and Persians at Marathon. Each group must have comprised a considerable number of figures, and marble copies of individuals from each group are in existence. They are distinguished by the vigour and "verve" with a certain admixture of pathos,

which mark all the productions of the Pergamene school. The specimens here shown are

- 532.** 1. **Fighting Persian.** In the Vatican.
Restored: Tip of cap, nose, both arms, r. leg from knee, half of l. foot, and base.
- 533.** 2. **Fighting Gaul.** Venice (presented by Card. Grimani early in cent. XVI.).
Restored: r. arm.
- 534.** 3. **Dying Amazon.** Naples.
Restored: l. foot.
- 535.** 4. **Dying Persian.** Naples.
Restored: Both arms and half of r. leg.
- 536.** 5. **Fighting Persian.** Aix.
- 537.** 6. **Dying Gaul or Giant.** Naples.
Half of l. leg, some fingers of r. hand, nose.
- 538.** 7. **Wounded Gaul.** Naples. Head antique, but not belonging to this statue.
l. arm and foot restored.

All were found early in cent. 16, near the baths of Severus Alexander in Rome.

Monumenti, Vol. ix. Pl. xix—xxi. *Annali*, 1870, Pl. A—F, p. 292.
Brunn. Mitchell, p. 570. Overbeck, II. 204. Friederichs-Wolters, 1403.

- 539—544. Sculptures from Pergamon.** Eumenes II. king of Pergamon from 197—159 B.C. erected on the akropolis of his city a series of magnificent structures: among them was a colossal altar to Zeus Soter and Athene Nikephoros, which was adorned with friezes in high relief. The colossal frieze surrounding the platform, on which the altar stood, represented the fight of Giants and Gods. The smaller frieze which surrounded the altar itself, illustrated the story of Telephos, the traditional founder of the city. Large portions of both of these friezes were recovered between 1871—80, by Humann and Conze, and are now in the Berlin Museum. Other sculptures were discovered at the same time (see No. 508).

Specimens of both friezes are given here. The extraordinary perfection of technique, and realism of treatment, together with the infusion of an element of pathos and a marked dramatic force of expression (often noticed since the age of Skopas and Praxiteles) give these sculptures a very distinct

character of their own, and their recovery has enabled critics to find places for a number of works previously known, whose date and school were uncertain.

- 539.** 1. **Upper part of Giant**, from large Frieze. Berlin.
- 540.** 2. **Snake-legged Giant**, *ibid.*, with **Eagle of Zeus attacking him**, from the steps of the altar.
- 541.** 3. **Selene (the moon-goddess) on a horse**, *ibid.*; the colossal wings in the background belong to a giant. The working of lion's hide is particularly noticeable.
- 542.** 4. **Torso of Apollo (shooting)**, *ibid.* Compare with attitude of Apollo Belvedere.
- 543.** 4. **Torso of Zeus**, *ibid.* Compare with pose of Laokoon (No. 547).
- 544.** **Slab of smaller Frieze.** Herakles watching Telephos suckled by an animal.

For illustrations and discussions, see Overbeck, II. p. 230, sqq. Mitchell, p. 573, sqq. Murray, II. p. 376. Rayet, *Monuments*, I. pt. IV. Pl. 4—5. *Journal of Hellenic Studies.* (Farnell), III. p. 301, etc. A German publication is forthcoming. *Ergebnisse d. Ausgr. zu Pergamon*, by Humann, Conze, Bohn, etc., and see also Conze's *Beschr. d. Perg. Bildwerke.*

- 545.** **Gigantomachia.** Marble relief. Vatican; formerly in Villa Mattei. Graeco-Roman period.
Restored: Head of Artemis.
The snake-legged giant is copied from the Pergamon frieze: and possibly other details.
Müller-Wieseler, II. Pl. 67, 848. Overbeck, *Kunstmyth.* Atlas, Pl. v. 29. Friederichs-Wolters, 1859.

- 546.** **Dying Gaul ("Dying Gladiator").** Marble; from bronze original. Capitol, Rome. Found in Rome in cent. XVI.
Restored (by Michael Angelo?): r. arm from shoulder, and the part of the base on which it rests, sword, end of horn, l. knee-cap, toes of both feet.
This is probably a copy of part of Attalos I.'s great bronze trophy at Pergamon, celebrating his victory over the Galatians (B.C. 279).

Bouillon, II. Pl. 20. Müller-Wieseler, I. Pl. 48. Mitchell, p. 566. Murray, II. p. 381. Brunn, I. p. 444. Overbeck, II. p. 218. Friederichs-Wolters, 1412.

- 547. Group of Laokoon and his sons.** Marble. Vatican. Found in 1506 on the site of Titus' Palace, on the Esquiline, Rome. This group, about which probably more has been written than about any other work of ancient art, is mentioned by Pliny as being a production of three artists, Agesandros, Athenodoros and Polydoros (Agesandros being probably the father of the other two). Their date was probably about B.C. 100. Pliny further says that they made the whole out of a single block, which is not the case, and adds the words "de consilii sententia" which have been very variously interpreted, but probably mean that composition and production were alike the result of conjunction of the three artists, not that the group was ordered to be executed by any public body whether at Rome or Rhodes.

The principal restorations are: The r. arm of Laokoon which is incorrectly restored: it should be bent, with the hand almost on the head. The r. arm of the younger son, which should also be bent down and touching the head and the r. hand of the elder son. According to some views the sculptors meant to indicate that the older son was saved. There are ancient authorities for this. Stark is of opinion that the version of Laoköon's story followed in this group is the one given by Arktinos in the *Ἰλίου Πέροισι*, not that of Virgil, *Aen.* II. The former poet asserted that only one of the sons was killed.

As to the connexion of the group in ancient art we see at once the influence of the Pergamene school in the choice of subject, and even in the composition—the latter more especially if we compare the Torso of Zeus in the frieze (No. 543) and the head of a giant (No. 539) with the pose and head of Laokoon. The group seems inferior in artistic beauty to the frieze, inasmuch as it is purely a representation of physical pain without any alleviating feature.

The literature of the subject is very large.

Bouillon, *Musée des Antiques*, II. Pl. 15. Müller-Wieseler, I. Pl. 47. Overbeck, *Schriftqu.* 2031. *Plastik*, II. p. 276. Mitchell, p. 601. Murray, II. p. 363. Lessing, *Laoköon*, ed. Blümner. Brunn, I. 474. Friederichs-Wolters, 1422.

- 548. Wrestlers.** Marble. Uffizi, Florence.

Restored: Heads and clenched fist of upper figure.

A powerful work of the Graeco-Roman period; supposed by

some to be the Symplegma attributed to Kephisodotos the younger, but wrongly.

Dütschke, Bildwerke Nord-Italiens, 547. Mitchell, p. 613.

- 549. Head.** Marble. South Kensington Museum, lent by the Hon. Ashley G. J. Ponsonby. Found at Ostia. Probably belonged to a statue representing a conquered province.

Michaelis in *Arch. Zeit.* p. 75, Pl. 8. Friederichs-Wolters, 1564.

- 550. Medusa Ludovisi.** Marble. Villa Ludovisi, Rome.
Restored: Nose, r. half of lower lip, neck and ends of hair.
The ground of the relief is alone new.
It is extremely doubtful whether this represents Medusa. If not, it may be meant for some dying barbarian woman. In any case its likeness to the works of the Pergamene school is striking.

Monumenti, VIII. Pl. 35. *Annali, 1871,* p. 212, Pl. 51. Mitchell, Pl. 6, p. 618. Friederichs-Wolters, 1419.

- 551. Torso of Herakles** (the Belvedere Torso). Marble. Vatican. School of Athens 1st cent. B.C.

Inscribed Ἀπολλώνιος Νεστώρος Ἀθηναῖος ἐποίησεν. Apollonios son of Nestor, of Athens, made (me).

Found temp. Julius II. in the Campo di Fiori at Rome near the site of Pompey's Theatre, from which it most likely came. It is celebrated as having been the subject of Michael Angelo's constant study. It is extremely doubtful how the statue should be restored, whether (a) as grouped with Hebe, (b) as holding a club in one hand and a cup in the other, or (c) as holding a lyre. The treatment of the flesh and muscles is extraordinarily fine. It shows us the best side of that realism which subsequently produced the Farnese Herakles, also the work of an Athenian. See further,

Winckelmann's panegyric, *Werke, I.* p. 226. Brunn, *Kunstlergesch.* I. 542, sqq. Rayet, *Monumenti, II.* Pl. 63. Overbeck, II. p. 376, 387 sqq. Friederichs-Wolters, 1431.

- 552. Farnese Herakles.** Marble. Naples. Found in 1540 in the Baths of Caracalla, Rome.

Inscribed: Γλύκων Ἀθηναῖος ἐποίησεν, Glykon of Athens made (me), in letters certainly not early than 1st cent. B.C.; probably later. A thoroughly debased work, perhaps a variation on an original theme of Lysippos, perhaps connected with the Pergamene school; cf. (No. 544).

Restored: End of nose, part of r. arm, r. hand, probably l. hand with apple.

Mus. Borb., III. Pl. 23—4. Müller-Wieseler, I. Pl. 38. Mitchell, p. 661. Overbeck, II. p. 391. Brunn, I. p. 549. Friederichs-Wolters, 1265.

553. Artemis. "Of Versailles." Marble. Louvre, Paris.

Restored: nose, ears, part of neck, rt. hand and half fore-arm, l. hand and part of arm, end of great toe on l. foot, rt. foot, upper part of l. leg, ends of quiver. Cf. the hind, nostrils, ears, and greater part of legs.

This, the most famous of all extant statues of Artemis, was found at Rome, brought to France under Francis I. and formed the chief ornament of various French royal seats, Meudon, Fontainebleau, the Louvre, Versailles. It was brought again to the Louvre after the Revolution.

The resemblance between this statue and the Apollo Belvedere (No. 554) has long been noticed, and whether or not we assume any original connexion between the two in point of grouping, we may safely refer both to the same period and school. Overbeck's theory, that these two statues, with the Capitoline Athena, formed a group commemorative of the defeat of the Gauls at Delphi (B.C. 279) is not generally accepted, though there is much to be said in its favour. See his restoration. Vol. II., fig. 138, p. 318.

In any case, the Artemis must be referred to the Graeco-Roman period, the centuries immediately preceding our era, and may be the work of Attic artists.

Bouillon, *Musée des Antiques*, I. Pl. 20. Müller-Wieseler, II. Pl. 15. Overbeck, *ut supra*, p. 324. Fröhner, *Sc. Ant. du Louvre*, No. 98. Friederichs-Wolters, 1531.

554. Apollo Belvedere. Marble. Vatican. Found at the end of cent. 15 at Antium (Capo d' Anzo) on the coast, not far from Rome, where was an imperial Villa. Bought by Julius II. when still a Cardinal and placed by him when Pope in the Belvedere of the Vatican. Restored (by Montorsoli, a pupil of Michael Angelo). Left hand and fingers of r. hand.

This is probably the best known of all ancient works of art, and has also given rise to more discussion than any other in regard to its original pose and intention. The old view, that of the restorer, was, that the god had just shot an arrow and was watching its flight. This idea is now for the most part given up, and that which finds most favour, though it is

by no means universally accepted, is a widely different one. It is largely based on the evidence afforded by a bronze statuette in the possession of Count Stroganoff in St Petersburg (the Apollo Stroganoff). Here the god is holding in his hand the remains of what seems to have been the Aegis (on which the head of Medusa the Gorgon was fixed, which turned to stone all who beheld it). It is suggested that the Apollo Belvedere at one time held the Aegis, and that the event commemorated by the statue was the repulse of the Gauls from the Temple of Delphi in 278 B.C. They were driven back by a storm and earthquake, which were naturally attributed to Apollo's intervention on behalf of his sanctuary. According to this theory, then, we are to conceive of the god as stepping forth from the inner chamber of the Temple, holding out the Aegis, and striking the enemy with terror and confusion. Overbeck, who takes this view, supposes that the originals of the Artemis of Versailles (No. 553) and of the Athena in the Capitoline Museum were originally grouped with Apollo.

One objection to this theory, though not a final one, is that it is not quite certain that the object in the hand of the Stroganoff statuette is an Aegis.

The statue is not an original work, but a copy, whether from bronze or marble is uncertain. According to the Aegis theory, the date of the original would be shortly after 278 B.C. Though it may possibly not deserve all the praises that have been lavished upon it, the statue is certainly among the most beautiful, and in its influence on modern art important, that we possess.

Overbeck, II. p. 318. Mitchell, p. 623. Murray, II. p. 371. *Arch. Zeit.* 1882, p. 247 (Furtwängler), on *Stroganoff Apollo*. Stephani, *Apollo Boedromius*, on the same. Friederichs-Wolters, 1523.

555. Mask of Zeus (Otricoli). Marble. Vatican. Found at Otricoli at the end of cent. 17.

Restored: end of nose, and part of hair.

This was at one time thought to be a copy of the head of the Olympian Zeus by Pheidias, but this idea is contradicted by the evidence of coins, and by the style of work, which has much more to do with Lysippos than with Pheidias. Compare this with the head of Zeus on the Parthenon frieze. In any case this is one of the finest heads of Zeus that exist.

Mus. Pio Clem. vi. Pl. 1. Overbeck, *Kunstmyth.*, i. p. 34. Atlas, Pl. 2. 1. 2. Müller-Wieseler, ii. Pl. 1. 1. Mitchell, p. 305. Friederichs-Wolters, 1511.

556. Sleeping Ariadne. Marble. Vatican.

Restored: Nose, upper lip, and some fingers on each hand.

It was formerly supposed, partly on the strength of the snake-shaped armlet, that this statue represented the dead or dying Cleopatra, but it is now agreed that Ariadne deserted by Theseus on the island of Naxos is the subject. The work is a copy of some original of the Graeco-Roman period. Furtwängler dates it in 1st cent. A.D. There is a replica at Madrid. Compare this statue with the reclining figure (Thalassa, 153 in Gallery B) to appreciate difference between Hellenic and Graeco-Roman art.

Annali, 1878, p. 97. *Mus. Pio-Clem.* ii. Pl. 44. Bouillon, ii. Pl. 20. Müller-Wieseler, ii. Pl. 35. Fröhner, p. 250. Friederichs-Wolters, 1572.

557. City of Antioch. Marble: from bronze original. Vatican. Once belonged to Cavaceppi.

Restored: head, raised hand, arms of small figure.

This statuette is now known to represent the Τύχη or genius of Antioch, and to be a copy of a bronze statue by Eutychides of Sikyon, a pupil of Lysippos. The small figure represents the river Orontes.

Mus. Pio-Clem. iii. Pl. 46. Müller-Wieseler, i. Pl. 49. Mitchell, p. 553. Overbeck, ii. p. 135. Brunn, i. p. 412. Friederichs-Wolters, 1396.

558. Aphrodite of Capua. Marble. Naples. Found in the last century in the amphitheatre of Capua.

Restored: Nose, both arms, drapery hanging over l. shoulder, and the same by the left knee. The base of the original was extended on the r. so as to admit of at least one more figure standing on it. The original motif is seen on coins of Corinth of the Roman period, from which we conclude that the goddess was grouped with Ares and Eros, looking at her reflection in the polished shield of the former, whose helmet is under her l. foot. This, as has been stated above, was according to one theory the original attitude of the Melian Aphrodite. This statue is a decorative work of the Roman period.

This cast was presented by Prof. Humphry.

Mus. Borb. iii. 54. Müller-Wieseler, ii. Pl. 25, 268. Bernoulli, *Aphrodite*, p. 160. Friederichs-Wolters, 1452.

- 559. Aphrodite of Arles.** Marble. Louvre. Found June 6, 1651, in the ancient theatre at Arles. Restored. Rt. arm, l. forearm. It seems to be agreed that the restoration of the r. arm is incorrect. It should be more raised, and employed in arranging the hair. The left hand probably held (as now) a mirror or an oil-flask. It has been also proposed to restore the statue as a Venus Victrix, holding a lance in one hand, a helmet in the other. Good work of the Roman period.

Bouillon, I. 13. Müller-Wieseler, II. pl. 25, 271. Bernouilli, *Aphrodite*, p. 180. Froehner, *Sc. Ant. du Louvre*, I. 137, p. 179.

- 560. Nike (Victory) of Brescia.** Bronze. Museum, Brescia. Found 20th July, 1826, at the west end of the Temple of Vespasian (now the Museum) at Brescia, N. Italy.

She is inscribing the name (probably) of the victorious Emperor on the shield which she holds.

Traces of gilding are still visible on the r. hand of the original, and the leaves of her laurel wreath are of silver. The type is, generally speaking, derived from some celebrated original to which the Venus of Capua may also be referred. The date is some time in the 1st cent. A.D.

Mitchell, p. 685. Bernouilli, *Aphrodite*, p. 169. Friederichs-Wolters, 1453.

- 561. Roma.** Marble bust. Louvre, from the Château de Richelieu. Restored: Nose, l. eyebrow, and a few smaller details. Notice the stiff archaic character of the waves on the helmet. Note the transformation of the Hellenic type of Athene, patron-goddess of Athens, into figure corresponding to this in the Roman empire.

Roman period.

Bouillon, II., vignette on the title. Froehner, *Sc. Ant. du Louvre*, I. 469, p. 427.

- 562. Aphrodite of the Capitol.** Marble. Capitoline Museum, Rome. Found in Rome. Restored: only one end of nose and parts of two fingers.

The goddess is just stepping into the bath. The work is good, and loses much in the plaster cast: it is of the Hellenistic period, a free imitation of the Kuidian Aphrodite of Praxiteles.

Bouillon, I. pl. 10. Müller-Wieseler, II. pl. 26. Bernouilli, *Aphrodite*, p. 223. Friederichs-Wolters, 1459.

- 563. Aphrodite** (Venus de' Medici). Marble. Florence. Known since 1584. Restored: r. arm, l. arm from elbow; front of base with forged inscription attributing the work to Kleomenes. The goddess is represented as rising from the sea. This statue though beautiful in some ways has been rated a good deal above its merits. It is a good copy of an original of the Graeco-Roman period.

Bouillon, i. 9. Müller-Wieseler, i. pl. 50. Overbeck, ii. p. 379. Bernouilli, *Aphrodite*, p. 224. Friederichs-Wolters, 1460.

564—566. Torsoes of Aphrodite.

- 567. Bust of bearded Dionysos.** ("Plato"). Bronze. National Museum. Naples. Found in 1759 in the Great Villa, Herculaneum.

This magnificent bust was long thought to represent Plato: but the authenticated portraits of that philosopher differ widely from this. The favourite theory now is that it represents the god Dionysos and is a return to a somewhat older type. The expression of melancholy is the more modern substitute for the indolence and languor that characterize the 4th century representation of the god. Another theory (Lenormant, v. *infra*) resting on a comparison of the head with a coin of Tarentum, calls it a fragment of a statue of Poseidon looking at his son Taras, founder of Tarentum. It is certain that the bust is only a fragment of a complete statue. Whether it is an original work or not, is doubtful. It is variously placed in the 4th and 5th centuries: probably 350 B.C. is nearest.

Villa Ercolanese, pl. 7, p. 260. *Arch. Zeit.* 1862, p. 229 (Friederichs). Rayet, *Monumenti*, ii. pl. 54. Friederichs-Wolters, 1285.

- 568. Dionysos** (Upper part). Marble. Vatican. Found with other sculptures near Frascati in 1761. Inscribed wrongly in ancient times with the name Sardanapallos. It represents the bearded Dionysos. The original may be attributed to the 4th century.

Mus. Pio-Clem. ii. pl. xli. Bouillon, i. 28. Müller-Wieseler, ii. pl. 31. Friederichs-Wolters, 1284.

- 569. "Apollino."** Marble statue of Apollo. Florence, from the Villa Medici in Rome. Restored: both hands. This statue and a number of similar replicas probably all go back to an original which stood in the Lykeion, a gymnasium at Athens: here the god held a bow, and was resting after his exertions.

This original must be placed sometime in cent. 4, and was no doubt due to the influence of Praxiteles.

Müller-Wieseler, II. pl. 11. Braun, *Kunstmyth.*, pl. 40. Friederichs-Wolters, 1297.

- 570. Altar with reliefs.** Marble. Naples, from the Farnese collection.

The gods represented are Zeus, Ares, Apollo, Asklepios, Dionysos, Herakles, Hermes. This work of the later Graeco-Roman period is valuable as preserving in almost every figure some reminiscence of a celebrated original.

No. 6670 in the Naples Museum.

See *Mus. Borb.* I. 49.

- 571. Antinous.** Marble relief. Villa Albani. Rome. Found cir. 1750 in Hadriani Villa.

One of the best of the numerous extant portraits of Hadrian's favourite (on whom see J. A. Symonds in *Miscellaneous Essays*), and at the same time one of the principal monuments of the revival in art that took place, chiefly in connexion with him, under Hadrian.

Mitchell, p. 686. Levezow, *Antinous*, pl. 5. Friederichs-Wolters, 1663.

- 572. Colossal bust of Antinous.** Vatican. Part of a colossal statue (marble, once draped with bronze) found by Gavin Hamilton at Palestrina. Antinous is represented here as Dionysos.

Levezow, *Antinous*, Pl. 7, 8. Friederichs-Wolters, 1660.

- 573. Vase with Bacchanalian scene.** Marble. Villa Albani Rome.

Six maenads are represented here: one in the form supposed to be derived from Skopas. (See No. 495).

Piranesi, *Raccolta di Vasi*, 36. Friederichs-Wolters, 2116.

- 574. Similar Vase.** Marble. Naples. Somewhat archaistic in style. Two specimens of a very large class of works all dating from the Roman period.

- 575. Vase with Bacchanalian reliefs.** Marble. Naples. Found at Gaeta, where it was at one time used to moor boats to, and subsequently employed as a baptismal font in the Cathedral. The main subject (at the back) is Hermes giving the infant Dionysos to the nymph Nysa. Inscribed at the top, *Σαλπίων Ἀθηναῖος ἐποίησε* (Salpion of Athens made me). The motifs

of some of the figures recall works of the 4th century, but the date is no doubt later, probably the 1st cent. B.C. or A.D.

C. I. G. 6168, vol. iii. p. 867. *Mus. Borb.* i. pl. 49.

- 576. Boy with Goose.** Marble. Louvre.
Restored: head of Boy, and head of Goose.
Probably a variation on a type originated by Boëthos (B.C. 320), who executed some works of this kind mentioned by Pliny.
Clarac, Pl. 293. Overbeck, *S. Q.* 1597. *Plastik*, II. p. 144. Mitchell, p. 612. *Journ. Hell. Studies*, Vol. vi. p. 1, and ref. (E. A. Gardner).
- 577. Boy with Duck.** Marble. Vatican. Found near the lake of Nemi. See on No. 576.
Clarac, Pl. 877.
- 578. Agrippina the Younger.** Marble, portrait statue. Naples. from the Farnese collection.
Restored: legs of chair, nose, hands, forepart of feet.
The Agrippina here represented was the wife of Claudius and mother of Nero, by whom she was murdered. The statue, which is no doubt a contemporary work, is one of the finest portrait statues we possess.
Mus. Borb. III. Pl. 22. Bernoulli, *Röm. Ikon.* II. pl. xxii. Friederichs-Wolters, 1647.
- 579. "Germanicus."** Marble. Louvre. Found on the Esquiline at Rome: bought by Louis XIV.
Restored: only thumb and 1st finger of l. hand. *Inscribed* Κλεομένης Κλεομένους Ἀθηναῖος ἐποίησεν. Kleomenes, son of Kleomenes of Athens made (me).
The statue is a portrait of a Roman (orator or statesman) though not of Germanicus. Further, he is represented in the character of Hermes Logios (the god of eloquence), as is shown by various replicas (Villa Ludovisi) and by the presence of the tortoise. A caduceus was originally held in the left hand, and served to support the drapery. This must be regarded as one of the finest works of the Roman period.
Rayet, *Monumens*, II, pl. 69, 70. Bernoulli, *Röm. Ikonographie*, I. pl. 21. Overbeck, II. p. 385. Fröhner, *Sc. Ant. du Louvre*, 184. Friederichs-Wolters, 1630.
- 580. Aphrodite of the Esquiline.** Marble. Found in 1874 on the Esquiline at Rome.

Probably copied straight from one definite model by an artist connected with the school of Pasiteles (50 B.C.).

Lenormant in *Gazette Archéol.* 1877, Pl. 23, 4, p. 138. *American Journal of Archaeology*, III. p. 12, Pl. 1 (Waldstein).

- 581. Ephebos of Stephanos.** Marble. Villa Albani. Rome. Found in 1769 outside the Porta Salaria, Rome. Inscribed *Στέφανος Πασιτελοῦς μαθητῆς ἐποίηι.* Stephanos, pupil of Pasiteles made (me).

Restored: Back of head, r. arm, l. fore arm, toes of r. foot. The same figure recurs in two extant groups. In one case the 2nd figure is a female (No. 582), in the other a man (called Pylades). This single figure is often called Orestes. It has been variously looked upon as a copy of an older work, or a late composition in archaic style. The date is fixed by the mention of Pasiteles, who lived about 50 B.C. Brunn sees in it the result of an attempt to combine the Polykleitan and Lysippian canons of proportion, which we should attribute to Pasiteles. Many replicas are in existence.

Brunn, I. p. 596. Kekulé, *Die Gruppe*, etc. p. 20, Pl. II. 3, and *Annali*, 1865, Pl. D, p. 58. Friederichs-Wolters, 225. Baumeister's *Denkmäler*, &c. *sub Pasiteles*, p. 1190 (Waldstein).

- 582. Orestes and Elektra.** Marble. Naples. Found at Herculaneum. Restored: of Orestes. Nose and l. hand. The figure of Orestes is identical with the Ephebos of Stephanos (No. 581), so that we probably have here another work coming ultimately from the hand of this archaizing artist (cir. 20 B.C.). Whether this or the single figure be the more original is not certain.

Mitchell, p. 686. Kekulé, *Die Gruppe des Künstlers Menelaos*, 26, Pl. II. 1.

- 583. Orestes and Elektra.** Marble. Villa Ludovisi, Rome. Restored: r. arm of Orestes, l. hand and part of head of Elektra; also smaller details. Inscribed *Μενέλαος Στεφάνου μαθητῆς ἐποίηι.* Menelaos pupil of Stephanos made (this). Stephanos we know to have been a sculptor of the 1st cent. B.C. of the school of Pasiteles (see No. 581), so that the date of the work can be fixed with some degree of certainty. The subject is not so clear. The name given above is on the whole the commonest. Others are Kresphontes and Merope, Telemachos and Penelope, or simply "mother and son." It is also not quite clear whether the artist means to represent a

meeting or a parting of the two figures. In favour of the latter are urged the pathos of expression, and also the attitude of the feet which, it is said, shows that the personages are going to turn away from each other after a last embrace. On this supposition, we may regard it as a monumental group, and compare this scene on some of the Attic grave-reliefs.

As in the work of Stephanos, so here a return to an earlier stage of art is perceptible, though not so strikingly. The draperies of the female figure though more studied and mechanical still remind us of fifth century work in some respects, though others call them Roman.

Kekulé, *Die Gruppe des Künstlers Menelaos*, Pl. 1, & ref. Overbeck, II. p. 416. Mitchell, p. 665. Friederichs-Wolters, 1560.

584, 585. Venus Genetrix (and Bust). Marble. Louvre. Found at Frejus in 1650.

Restored: l. hand with apple, r. hand with drapery, fore part of r. foot. Probably this (of which several replicas exist) should be regarded as a copy of a statue of Venus Genetrix by Arkesilaos. It was placed in the temple of that goddess dedicated by Julius Caesar in 40 B.C. Coins of Sabina show a similar figure. In treatment the work strongly resembles the Elektra in the Naples group (No. 583), showing a similar eclecticism, and return to the archaic style. Arkesilaos the contemporary of Pasiteles was celebrated for the perfection of his clay models.

Mitchell, p. 320. Fröhner, p. 167. *American Journal of Archaeology*, III. Pl. I. p. 1 (Waldstein). Overbeck, II. p. 274 n. 69, 70. Müller-Wieseler, II. Pl. 24. Friederichs-Wolters, 1208.

586. Warrior ("Borghese Gladiator"). Marble. Louvre. Found early in cent. 17 at Antium (Capo d'Anzo), has been in the Louvre since 1808, having been purchased with the rest of the Borghese collection.

Restored: r. arm, r. ear. *Inscribed* Ἀγασίας Δωσιθέου Ἐφέσιως ἐποίησεν. Agasias son of Dositheos of Ephesus made (me). Of this Agasias we know nothing more. His date must have been about 100 B.C. His work is famous for its anatomical elaboration, though the correctness of this has been called in question. It probably represents a warrior fighting with a mounted opponent, though it has been suggested that he

may be an athlete winning the *ὀπλιτόδρομος* or heavy-armed race.

Rayet, *Monumens*, II. Pl. 64—5. Mitchell, p. 667. Murray, II. p. 369, Pl. 34. Brunn, I. p. 577. Overbeck, II. p. 398. Friederichs-Wolters, 1425.

PORTRAIT NICHES.

- 587. Sophocles.** Marble. Lateran Museum, Rome. Found at Terracina, in the court of a private house. *Restored* (by Tenerani): l. hand, both feet, base with case of papyri. Probably a copy of a bronze original of the fourth century at Athens.

Monumenti, IV. 27. *Annali*, 1846, p. 129 (Welcker). Mitchell, p. 489. Benndorf and Schoene, *Ant. Bildw. des lateran. Museums*, Pl. 24, p. 153. Friederichs-Wolters, 1307.

- 588. Aeschines.** Marble. Naples, from Herculaneum, formerly called Aristides, but identified with Aeschines on the authority of an inscribed bust in the Vatican.

Mus. Borb. I. Pl. 50. *Villa Ercolanese*, Pl. 18, p. 227. Friederichs-Wolters, 1316.

- 589. Demosthenes.** Marble. Vatican. *Restored*: hands, $\frac{1}{2}$ fore-arms, and roll; perhaps a copy of the bronze portrait statue by Polyeuktos (No. 382) at Athens, 3rd cent. B.C. The statue originally had the hands clasped. Still, a replica in England, where the hands are not a restoration, shows the roll.

Brunn, *Annali*, 1857, p. 191. Mitchell, p. 547. Friederichs-Wolters, 1568.

- 590, 591. Demosthenes.** Marble. Louvre. *Another* in the British Museum.

(See also Nos. 382, 3.)

Both these busts come from the same original as the Vatican statue and Athens and Munich heads.

- 592, 593. Homer.** Marble. Naples, and *another* at Munich. These are specimens of ideal portraiture. They date in all probability from the Hellenistic period, and the original and replicas most likely served in the first instance to ornament a library. The Naples copy was in the Farnese Collection.

There is another in the British Museum and a fourth at Sanssouci.

The London one is figured in *Ancient Marbles*, II. pl. 29.

Visconti, *Iconogr. Grecque*, I. p. 65.

- 594. Aesop.** Marble. Villa Albani, Rome. R. shoulder restored. Another specimen of the ideal portraiture fashionable in the Hellenistic period.

Aesop is represented, in accordance with the legend, as a deformed slave.

The bust is the fragment of a statue. The original may be of the Alexandrine period, 3rd cent. B.C.

Visconti, *Iconogr.* I. p. 120, Pl. 12. *Monumenti*, III. Pl. 14. 2. *Annali*, 1840, p. 94. Friederichs-Wolters, 1324.

- 595. Double Herme, with the busts of Herodotus and Thucydides.** Marble. Naples, from the Farnese Collection. It was found in the ruins of Hadrian's Villa at Tivoli between 1547—55.

The portrait of Herodotus is less probably an authentic likeness than that of Thucydides.

Michaelis, *Portrait Busts of Thucydides*.

- 596. Thucydides.** Marble. In the Earl of Leicester's collection at Holkham Hall.

Probably from a bronze original: one such existed in the Zeuxippos at Constantinople in the 6th century. Michaelis believes the likeness to be authentic.

Michaelis, *Portrait Busts of Thucydides*.

- 597. Perikles.** Marble. Vatican from Villa of Cassius, Tivoli.

Visconti, *Iconogr. Grecque*, I. Pl. xv.

- 598. Perikles.** Marble. Munich. From Athens.

Restored: nose, front projection of helmet, and bust.

Brunn, *Glyptothek*, 157.

- 599. Perikles.** Marble. British Museum. Found in 1781 in the Villa of Cassius at Tivoli. Restored: most of the nose, and a little of the helmet.

The presence of the helmet is accounted for by the fact that Pericles' head was unduly peaked. Probably from a 5th century original.

Ancient Marbles in Brit. Mus. II. Pl. 32. Curtius in *Arch. Zeit.* 1860, p. 40. Friederichs-Wolters, 481.

- 600. Euripides.** Marble. Vatican.
- 601.** *Another* in the Louvre.
See Visconti, *Iconogr. Grecque*, I. Pl. v.
- 602. Menander.** Marble. Vatican.
Wrongly so called. (For a real portrait of Menander see Visconti, *Iconogr. Grecque*, I. pl. 6.) This is a Greek warrior of the 4th century.
- 603. Warrior.** Marble. Munich. Bought in Rome.
Restored: nose, and almost all bust.
Brunn, *Glyptothek*, 152, says it represents a Greek of the age of Alexander.
- 604. Sokrates.** Marble. Naples, from the Farnese Collection.
The portraits of Sokrates date back to a bronze statue of him made by Lysippos and erected in the Pompeion at Athens after his death. The features of this bust correspond very well with the description put into Sokrates' own mouth by Plato.
Visconti, *Iconogr. Grecque*, I. p. 220.
- 605. Epicurus.** Marble. Villa Albani, Rome.
There is a small inscribed bronze bust at Naples, found at Herculaneum, and another in Brit. Mus. (*Ancient Marbles*, II. pl. 3.)
- 605 a.** *Another* at Athens. Marble.
Visconti, *Iconogr. Grecque*, Pl. xxv.
- 606. Herme, representing Onason,** a Κοσμητῆς ἐφήβων or instructor of youth at Athens. Marble. Athens.
There are a number of monuments of this kind in the National Museum at Athens. The date of this is about 200 A.D.
Inscribed.
Λεὼς ἐφήβων τόνδε κοσμητὴν θέτο
"Ονασον, Ἑρμάωνι κυδήνας ἴσον
ἢ ἐξ Ἀρείου πάγου βουλή τὸν κοσμητὴν
τὸν ἐπὶ Κλ. Λυσιάδου ἄρχοντος "Ονασον
Τροφίμου Παλληνέω, γραμματεῦσαντα
τοῦ συνεδρίου.
- See Dumont, *Essai sur l'Ephébie Attique*, II. lxxvii. p. 299.
- 607. "Seneca."** Bronze. Naples, from Herculaneum.
In any case this does not represent the philosopher Seneca. It has been thought to be a portrait of Piso the proprietor of

the Villa where it was found. But it is more probably a Greek head.

Villa Ercolanese, p. 33, pl. v. *Arch. Zeit.* 1880, p. 20, Hübner. *Bulletino*, 1880.

- 608. Gaul.** Marble. Madrid. Restored: nose and bust.
Roman period.

Hübner, *Antike Bildwerke in Madrid*, p. 134. Friederichs-Wolters, 1568.

- 609. Julius Caesar.** Marble. British Museum (since 1818).
A fine work, but not the most certainly accurate of his extant portraits.

Bernoulli, *Röm. Ikon.* i. Pl. 15, p. 162. *Anc. Marbles*, xi. Pl. 22. Friederichs-Wolters, 1639.

- 610. Cicero.** Marble. Madrid. Inscribed M. Cicero. An(norum) LXIII. (the age at which he died).
The best extant portrait of the orator, from an original executed soon after his death.

Bernoulli, *Röm. Ikon.* i. Pl. 10, p. 135. Hübner, *Ant. Bildw. in Madrid*, Front. Friederichs-Wolters, 1633.

- 611. Cicero.** Marble. Capitoline Museum, Rome.
Not so authentic a likeness as that at Madrid (No. 609).
See Bernoulli, *Röm. Ikonogr.* i. p. 132.

- 612. } The young Augustus.** Munich. *Another* in the Vatican
613. } (Museo Chiaramonti).

One of the best of Roman portraits.

See Bernoulli, *Röm. Ikonogr.* ii. p. 23, 62, Pl. i. ii.

- 614. Hadrian.** Marble. Capitoline Museum, Rome.

- 615. Sabina.** Marble. Vatican.

She was the wife of Hadrian, and is wrongly called Julia Sabina.
There is a bust of her in the Townley Collection at the British Museum.

- 616. Caracalla.** Marble. British Museum.

One of the latest efforts of ancient sculpture which possesses any real vigour.

Mitchell, *Selections*, Pl. xx., gives a Berlin bust.

- 617. Nereides and Tritons.** Athens.

- 618. Sarcophagus Relief, Amazons.**

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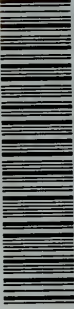
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